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Method for the Xylophone

By

T. H. Rollinson

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BOSTON;
OLIVER DITSON COMPANY,
NEW YORK; C. H. DITSON & CO.
CHICAGO; LYON & HEALY.
PHILADELPHIA; J. E. DITSON & CO.

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METHOD FOR THE XYLOPHONE

BY T. H. ROLLINSON

CONTENTS

Major Scales 6
Elementary Exercises 7
Minor Scales 9
Technical Exercises 10
Embellishments 14
Double Notes 17
Diminished Chords 17
Chromatic Scale 18
The Roll or Tremolo 19
The Trill and Glissando 20
Triplets 21

RECREATIONS

Dem Golden Wings 22
Idle Moments 23
Nydia Waltz 24
King Of The Road Galop 26
Speed The Plough 26
Calypso Polka 27
Loin Du Bal 28
Softly Gliding Polka 29
The Blue Bells of Scotland 29
The Free Lance March 30
Russian Hymn 30
The Silent Steed Galop 31
Constitution Hornpipe 31
Greater America, Fantasia Polka 32
Common Musical Terms 34

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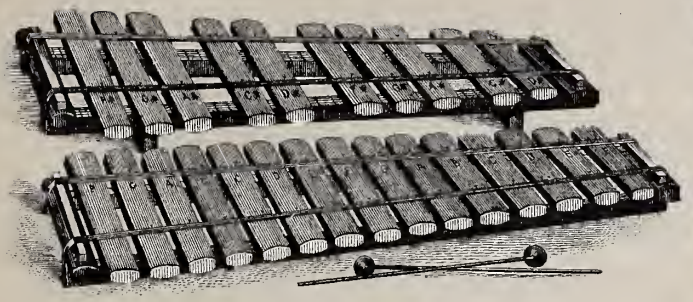
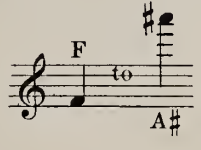


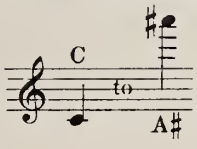
XYLOPHONE
(F scale)

CONCERT XYLOPHONE
(C scale)

In this work the chromatic xylophone only will be considered; with scale extending, $2\frac{1}{3}$ octaves, from



and the large concert size with scale from



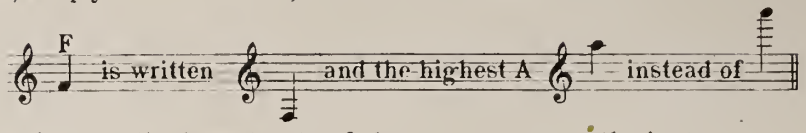
The best xylophones are made of hard wood and arranged similarly to a piano key board as in the cut represented above. The upper section represented (sharps and flats) should be arranged so that they will come between their natural notes in the other section. By placing it so the lower C♯ will come between the lower two notes of the other section (C and D) the other notes will be in their proper places

MANNER OF PLAYING

Place the xylophone on a table of the proper height for convenience and stand opposite the centre of it in order that it may be equally convenient to reach the highest and lowest notes. Hold the hammers between the thumb and first joints of the forefingers, using the third and fourth fingers for controlment only. Strike the bars exactly in the centre with a quick rebounding stroke, using the wrist and fore-arm. The right hammer should always be the nearest to you and as a rule use the left hammer on the sharps and flats and the right on the natural notes in rapid hammer crossing. If the hammers are always kept in this position

there will be no danger of entanglement. *R.* signifies the Right hand and *L.* the Left. Ascending, begin with the Left; descending with the Right Hand.

In some cases, simply for convenience, the notation in these exercises has been written an octave below the pitch called for, thus:-

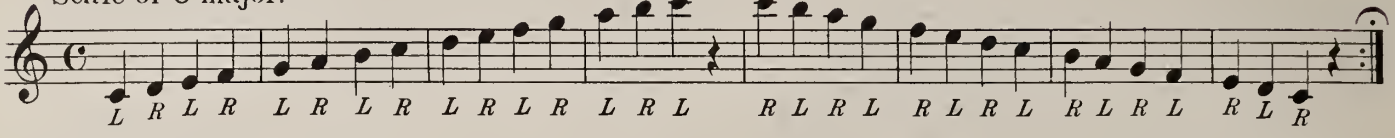


See scale of F major.

In such cases begin upon the lowest note of the same name, on the instrument.

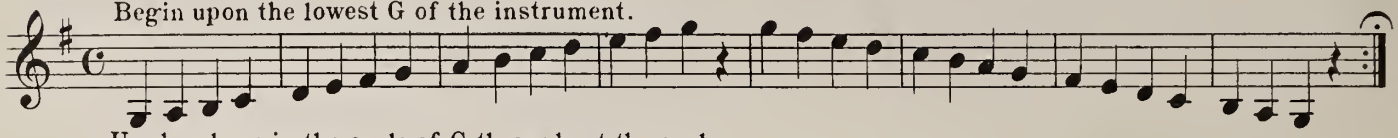
MAJOR SCALES.

Scale of C major.



Scale of G major.

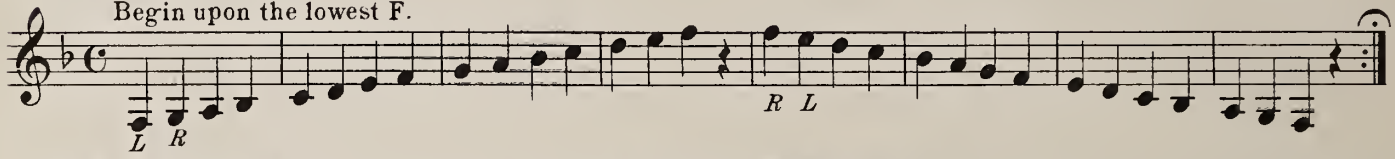
Begin upon the lowest G of the instrument.



Use hands as in the scale of C throughout the scales.

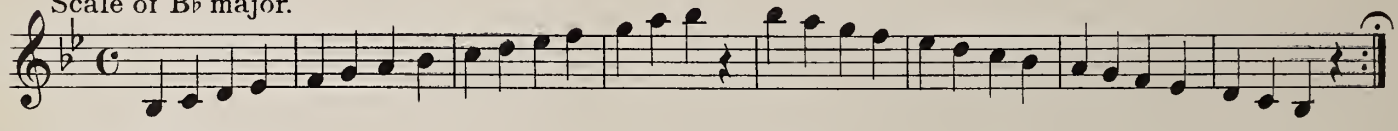
Scale of F major.

Begin upon the lowest F.

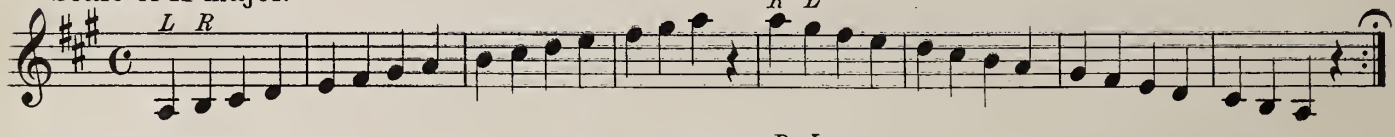


Scale of D major.

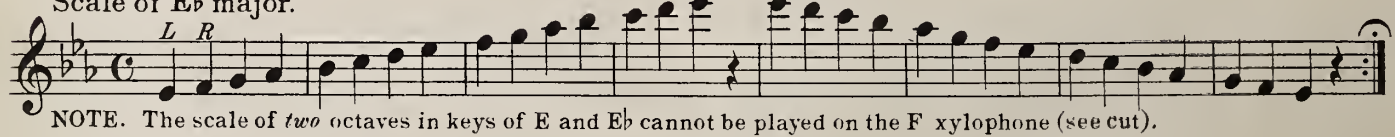
Scale of B♭ major.



Scale of A major.



Scale of E♭ major.

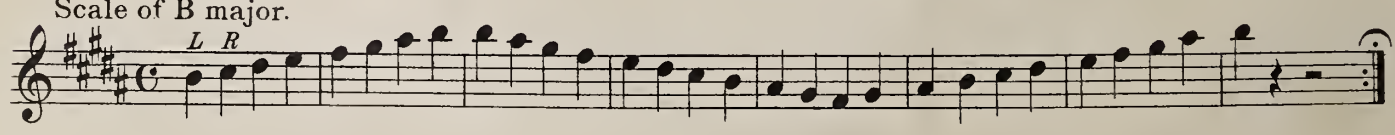


NOTE. The scale of *two* octaves in keys of E and E♭ cannot be played on the F xylophone (see cut).

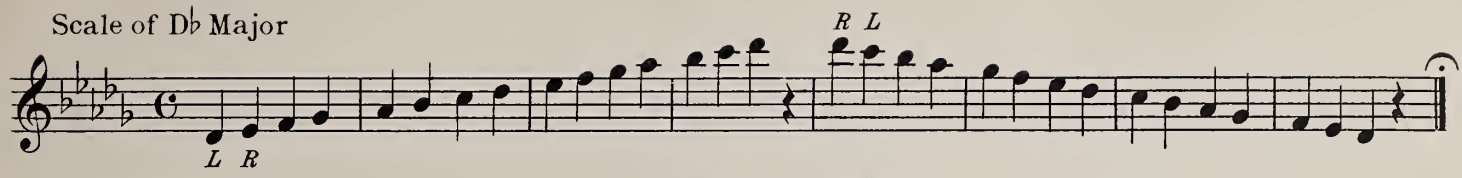
Scale of E major.

Scale of A♭ major.

Scale of B major.



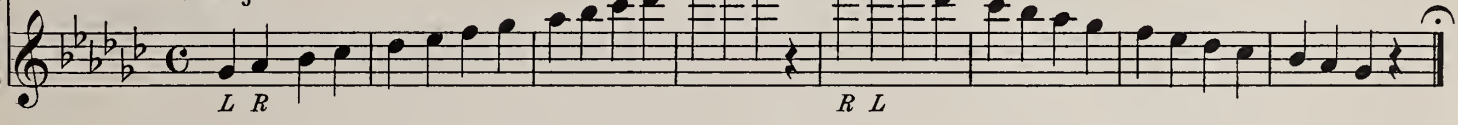
Scale of D♭ Major



Scale of F♯ Major

These two scales are identical in pitch.

Scale of G♭ Major



Elementary Exercises

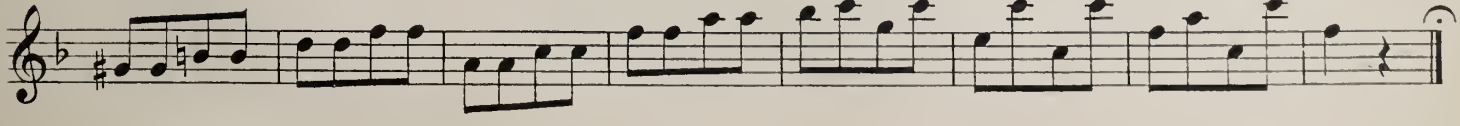
Tempo ♩= 80 to 120

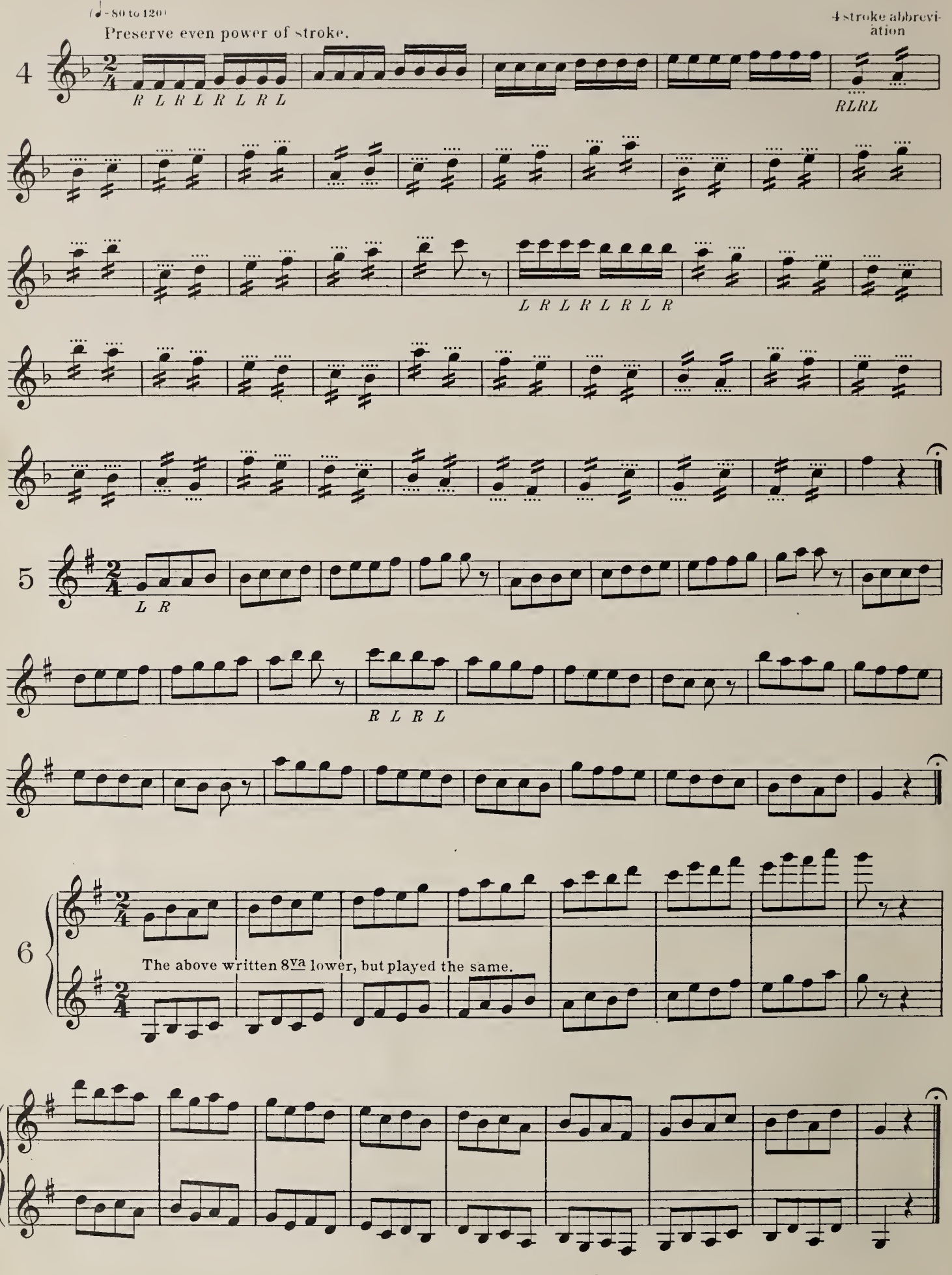
Hammer changing on the same note.

1

2

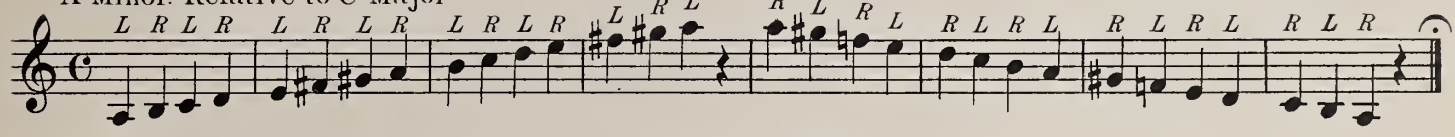
3




(♩= 80 to 120)
Preserve even power of stroke.
4 stroke abbreviation
4
R L R L R L R L
RLRL
L R L R L R L R
5
L R
R L R L
6
The above written 8va lower, but played the same.

Minor Scales

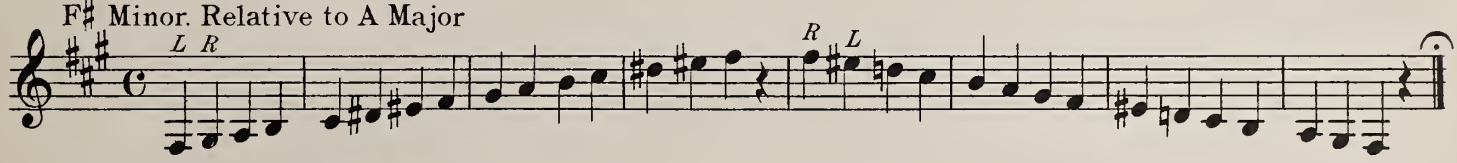
A Minor. Relative to C Major



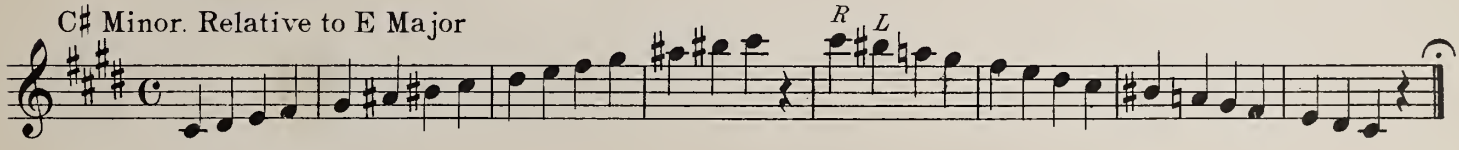
E Minor. Relative to G Major

B Minor. Relative to D Major

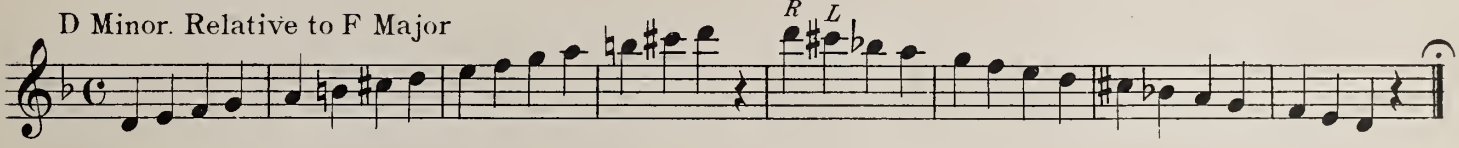
F♯ Minor. Relative to A Major



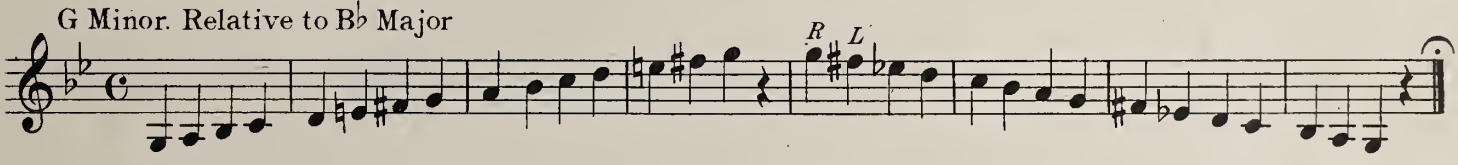
C♯ Minor. Relative to E Major



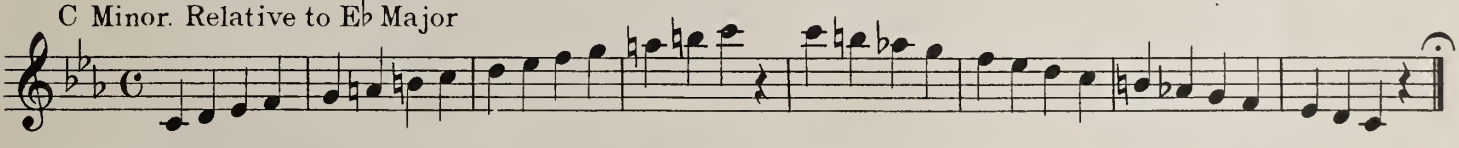
D Minor. Relative to F Major



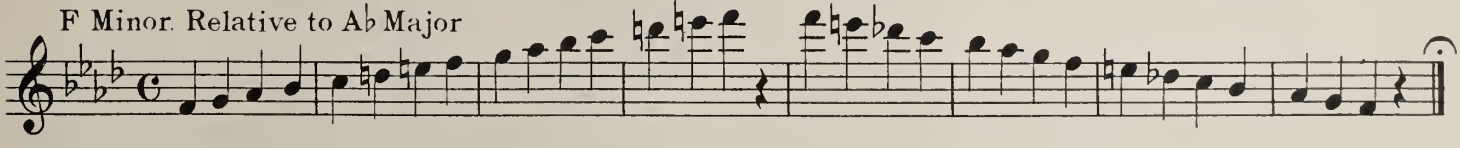
G Minor. Relative to B♭ Major



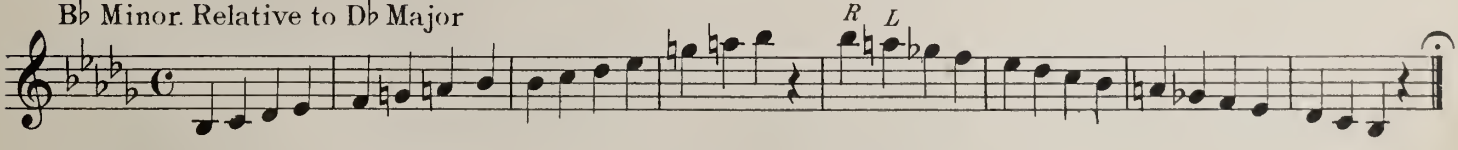
C Minor. Relative to E♭ Major



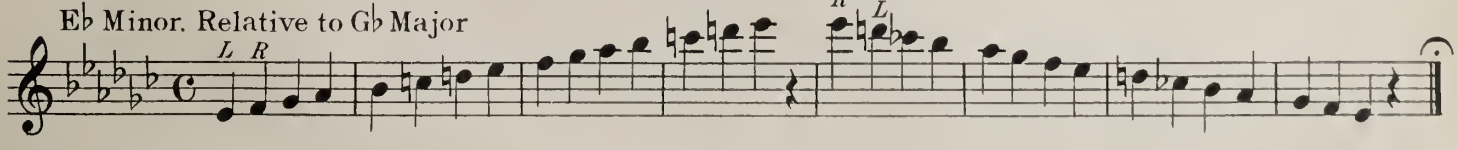
F Minor. Relative to A♭ Major



B♭ Minor. Relative to D♭ Major



E♭ Minor. Relative to G♭ Major



Technical Exercises

Other Models for № 1

1. Begin and *end* on 1st note of the 2d measure and play in the Key of G.
2. Begin ,, ,, ,, 1st ,, ,, ,, 3d ,, ,, ,, ,, ,, ,, ,, Ab.
3. Begin ,, ,, ,, 1st ,, ,, ,, 4th ,, ,, ,, ,, ,, ,, ,, Bb.
4. Begin ,, ,, ,, 1st ,, ,, ,, 5th ,, ,, ,, ,, ,, ,, ,, C.
5. Begin ,, ,, ,, 1st ,, ,, ,, 6th ,, ,, ,, ,, ,, ,, ,, D.
6. Begin ,, ,, ,, 1st ,, ,, ,, 7th ,, ,, ,, ,, ,, ,, ,, Eb.

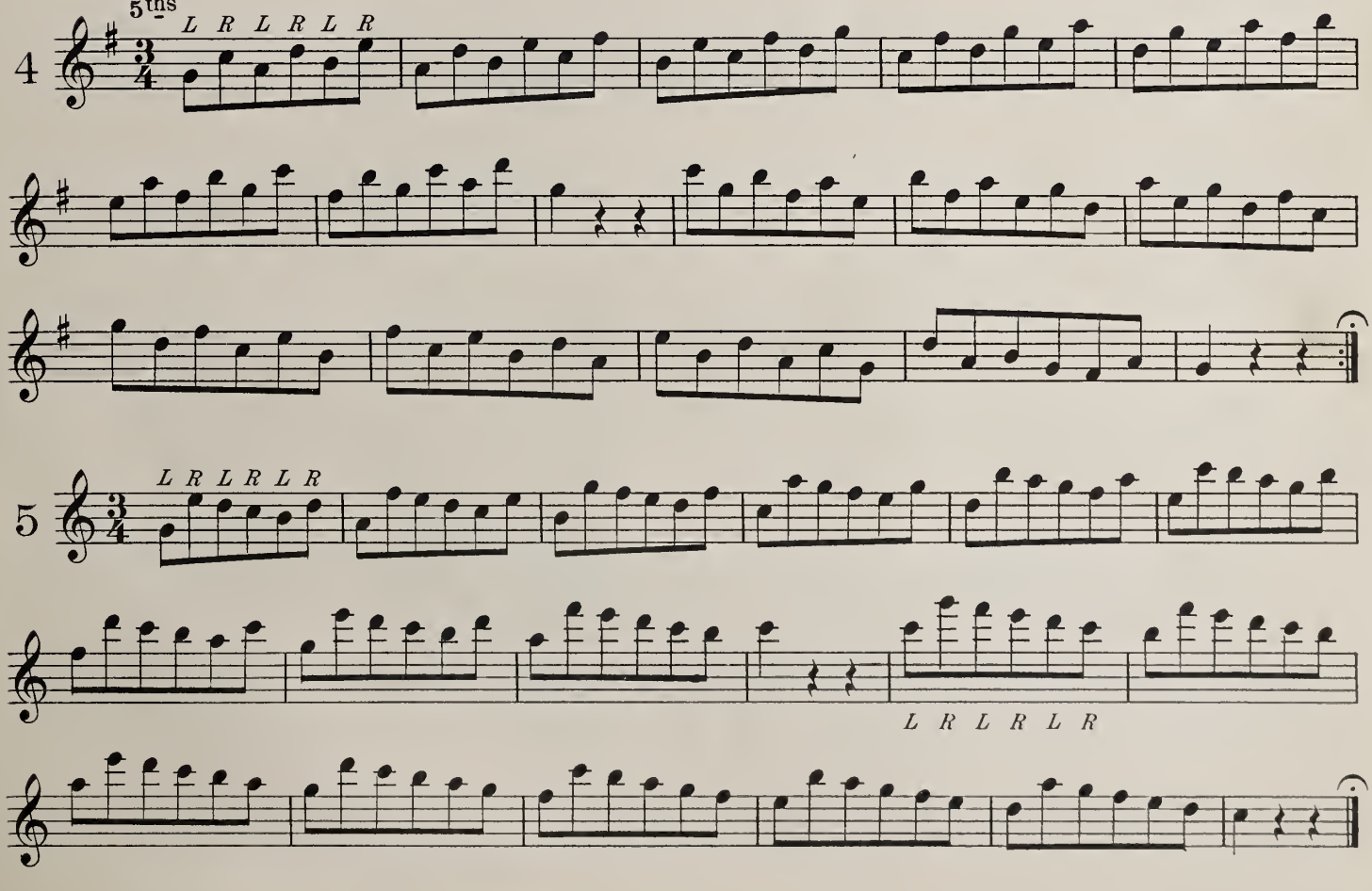
Other Models

Begin at 1. and end on last note of the next measure, in Key of G.
Begin ,, 2. ,, ,, ,, ,, ,, ,, ,, ,, ,, ,, ,, ,, A.
Begin ,, 3. ,, ,, ,, ,, ,, ,, ,, ,, ,, ,, ,, ,, Bb.
Begin ,, 4. ,, ,, ,, ,, ,, ,, ,, ,, ,, ,, ,, ,, C.

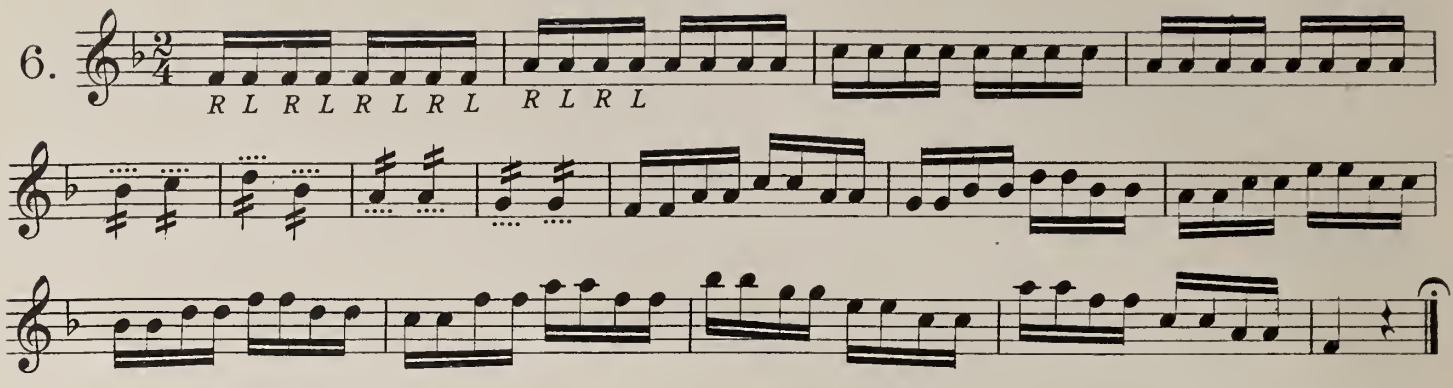
Tempo ♩ = 100 to 120 and 𝅗𝅥 = 100 to 120

Other Models

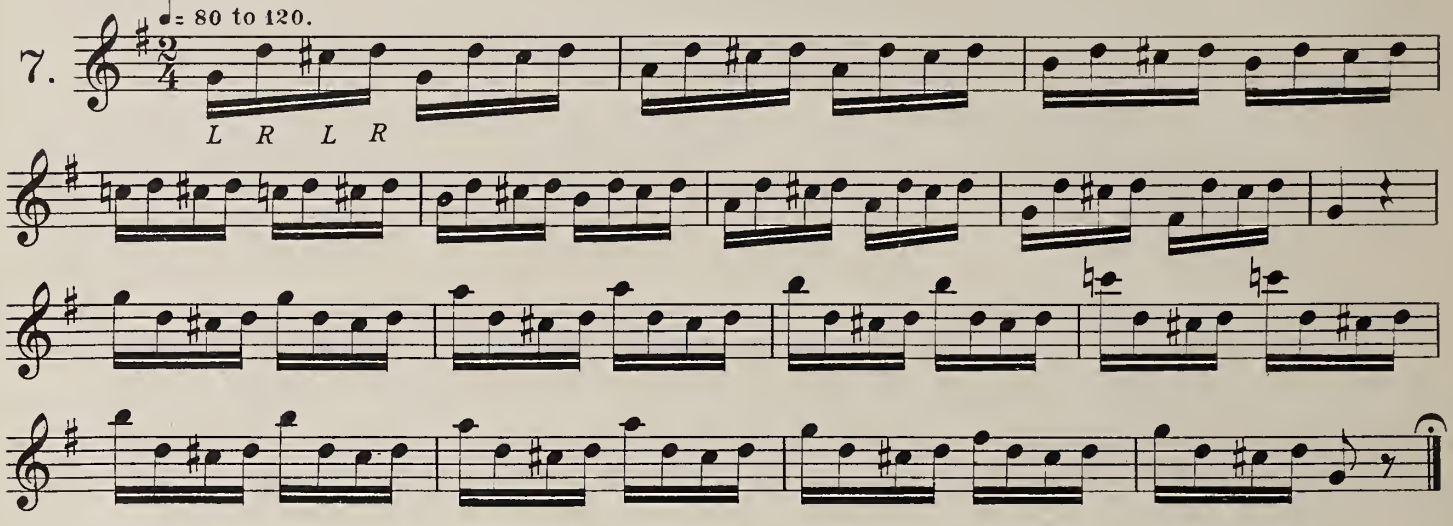
2. Begin and end on 1st note of the 2d measure and play in the Key of G.
3. Begin ,, ,, ,, 1st ,, ,, ,, 3d ,, ,, ,, ,, ,, ,, ,, A.
4. Begin ,, ,, ,, 1st ,, ,, ,, 4th ,, ,, ,, ,, ,, ,, ,, B♭.
5. Begin ,, ,, ,, 1st ,, ,, ,, 5th ,, ,, ,, ,, ,, ,, ,, C.
6. Begin ,, ,, ,, 1st ,, ,, ,, 6th ,, ,, ,, ,, ,, ,, ,, D.
7. Begin ,, ,, ,, 1st ,, ,, ,, 7th ,, ,, ,, ,, ,, ,, ,, E♭.



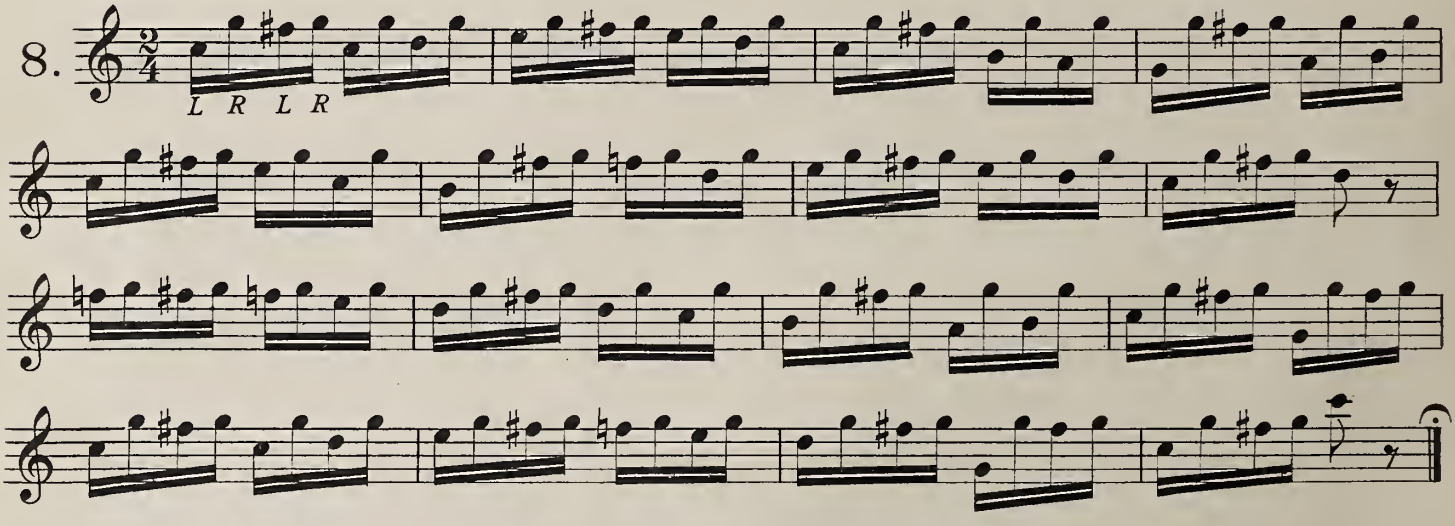
6.



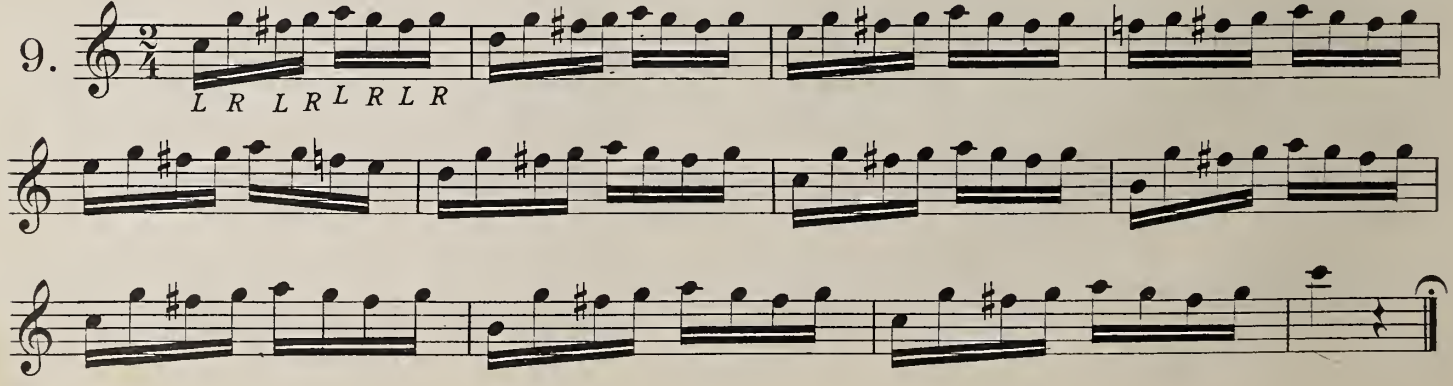
7.

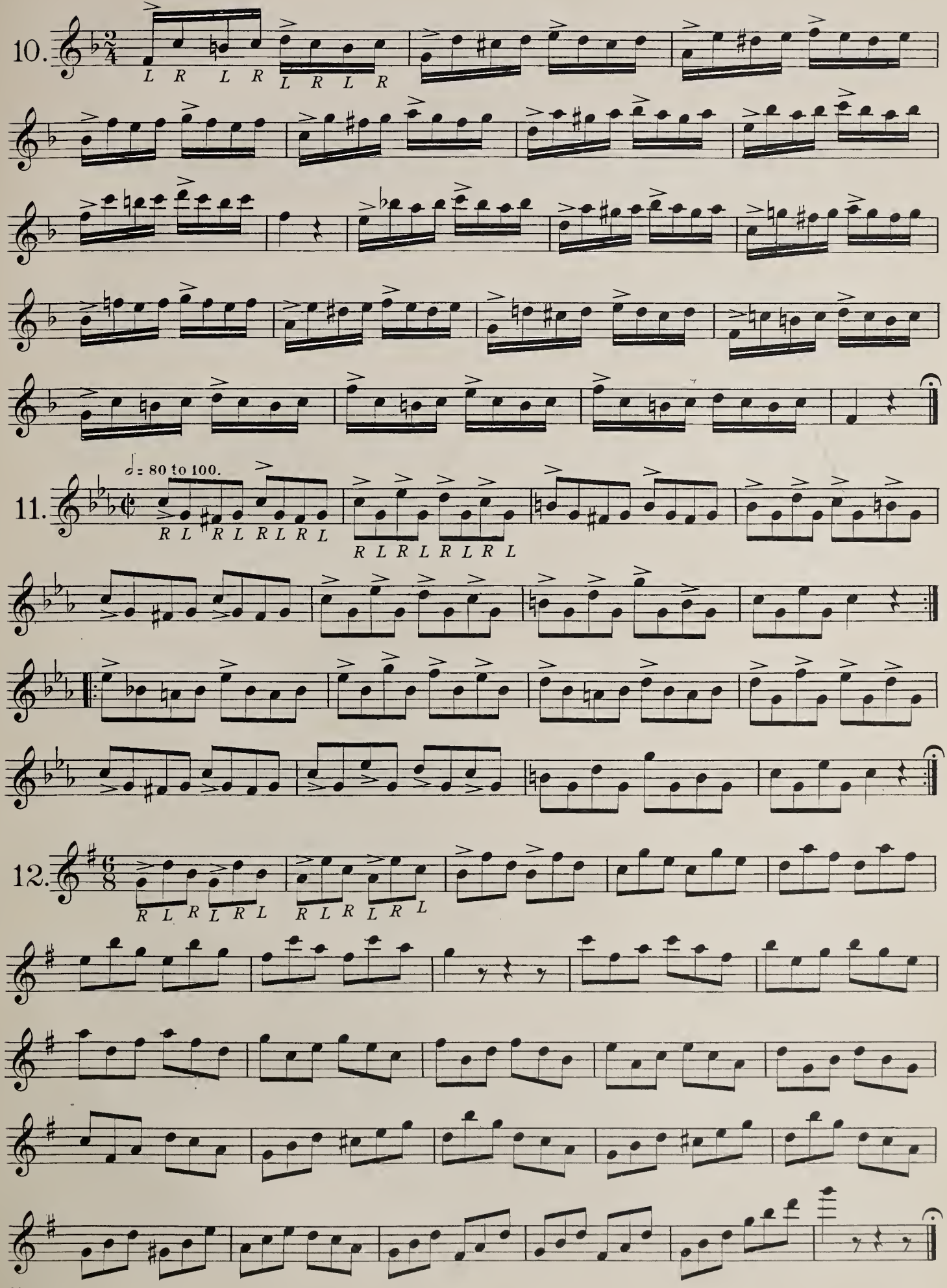


8.



9.



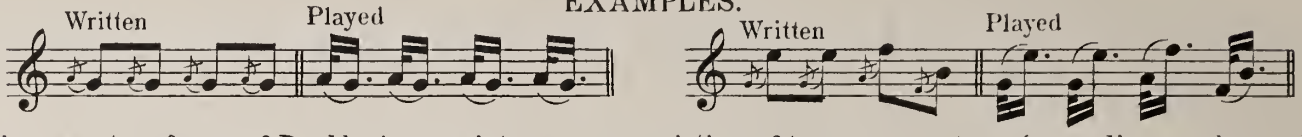

10.
L R L R L R L R
11.
♩= 80 to 100.
R L R L R L R L
R L R L R L R L
12.
R L R L R L
R L R L R L

EMBELLISHMENTS.

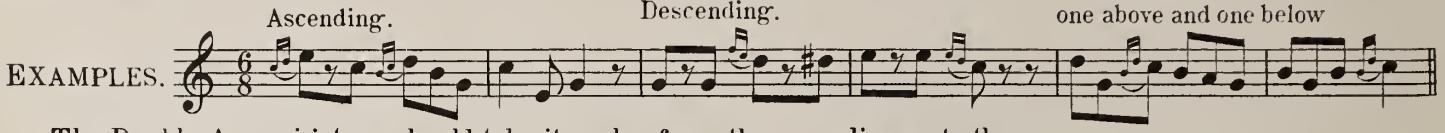
These include the Grace Notes in general, Turn (Gruppetto), Mordente, and Trill.

The Small Appoggiatura or Petite Grace Note, is a small note with a dash through its stem, thus: ♪ It takes its time from the principal note - to which it is usually attached by a *slur* - and is played very quickly.

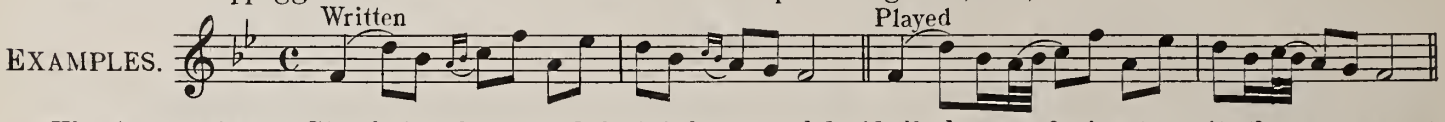
EXAMPLES.



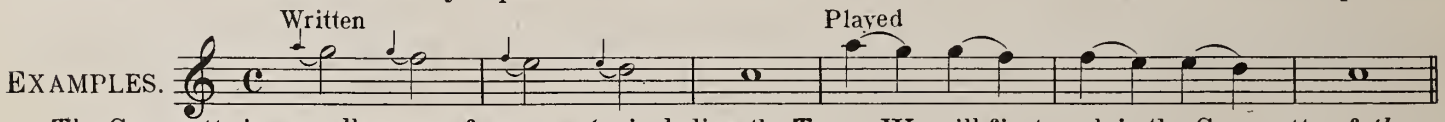
There are two forms of Double Appoggiatura; one consisting of two grace notes, (ascending or descending,) taken at the distance of a third from the principal note, and the other of two grace notes, one above and one below the principal note.



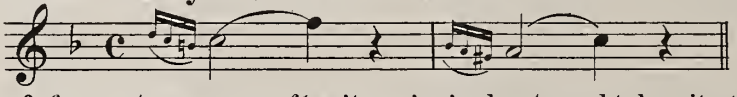
The Double Appoggiatura should take its value from the preceding note, thus;



The Appoggiatura Simple is seldom used, for it is better and decidedly less confusing to write the passage out in full. A short illustration will fully explain it. It takes one half of the value from the note which it accompanies.

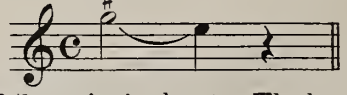


The Gruppetto is a small group of *grace notes* including the Turn. We will first explain the Gruppetto of *three* notes. They are usually written in sixteenth notes unless attached to an eighth note, in which case the Gruppetto should consist of thirty-second notes. They do not take their time from the note to which they are attached.



The Turn or Gruppetto of *four* notes comes *after* its principal note and takes its time from it; usually one half its value. Many forms are better written out in full, owing to the difficulty of proper interpretation. The following is the most simple form of Turn.

The sign used to indicate this species of Turn is ∾ thus:



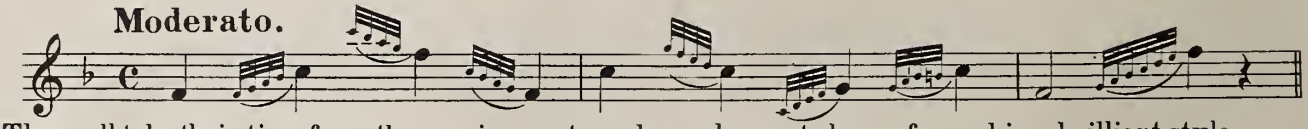
The Turn consists of one note above, one below and *two* repetitions of the principal note. The lower is the next note, but is sometimes raised a half tone by a ♯ or ♮ placed under the sign as above.

If the *upper* note is changed the turn is written out in full.

There are so many ways of rendering the Turn that a thorough explanation cannot be given owing to lack of space.

As a rule the Turn partakes of the character of the composition.

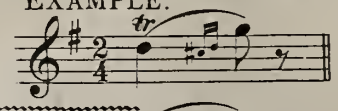
There are many irregular groups of grace notes, which appear in difficult forms of composition like the following:-



These all take their time from the previous note and are always to be performed in a brilliant style.

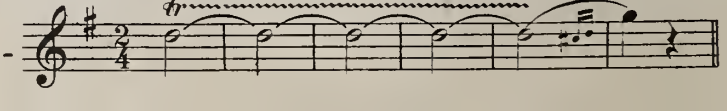
The Trill proper, consists of a *shake* upon the principal note and the next above in the scale, concluding with a *turn.*

EXAMPLE.



In this case the lower note of the turn is usually a half tone below the principal note. The *Trill* is indicated by *tr* and the lower half of the *turn* is usually written out.

A trill for several bars is indicated thus, *tr*·····:-



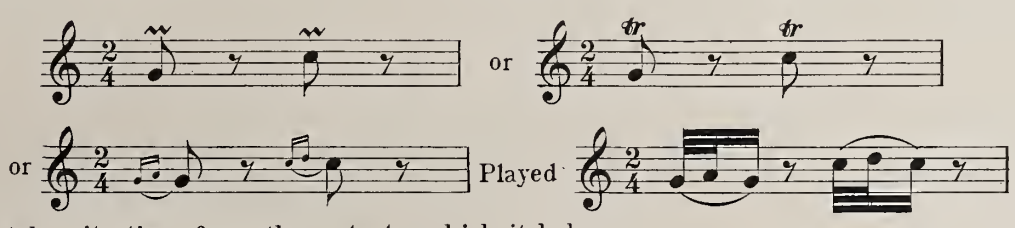
A Long Trill on a note affected by a pause, should usually commence slowly and very gradually grow more rapid, while the Turn should be rather slowly and deliberately executed. Sometimes when the note following the Trill is *lower*, the Turn is omitted.

The *Mordente* is a Trill without the Turn. It is indicated by the sign ~~

The same in slower *tempo* would be played thus:

There is another form of Mordente common in Clarinet and Flute parts, but ineffective when performed by a brass instrument.

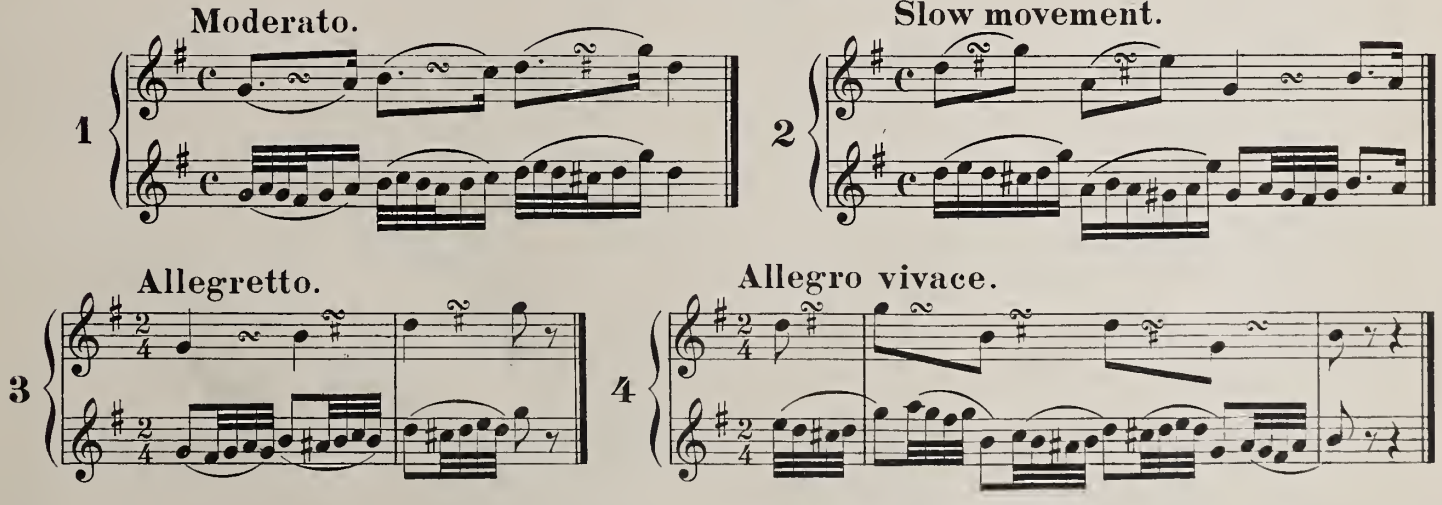
It is indicated by the Mordente sign, sometimes by *tr* sometimes by grace notes and sometimes written out as performed, thus:



The Mordente takes its time from the note to which it belongs.

The Gruppetto is ordinarily placed between two notes of unequal value and serves to give grace and elegance to certain phrases.

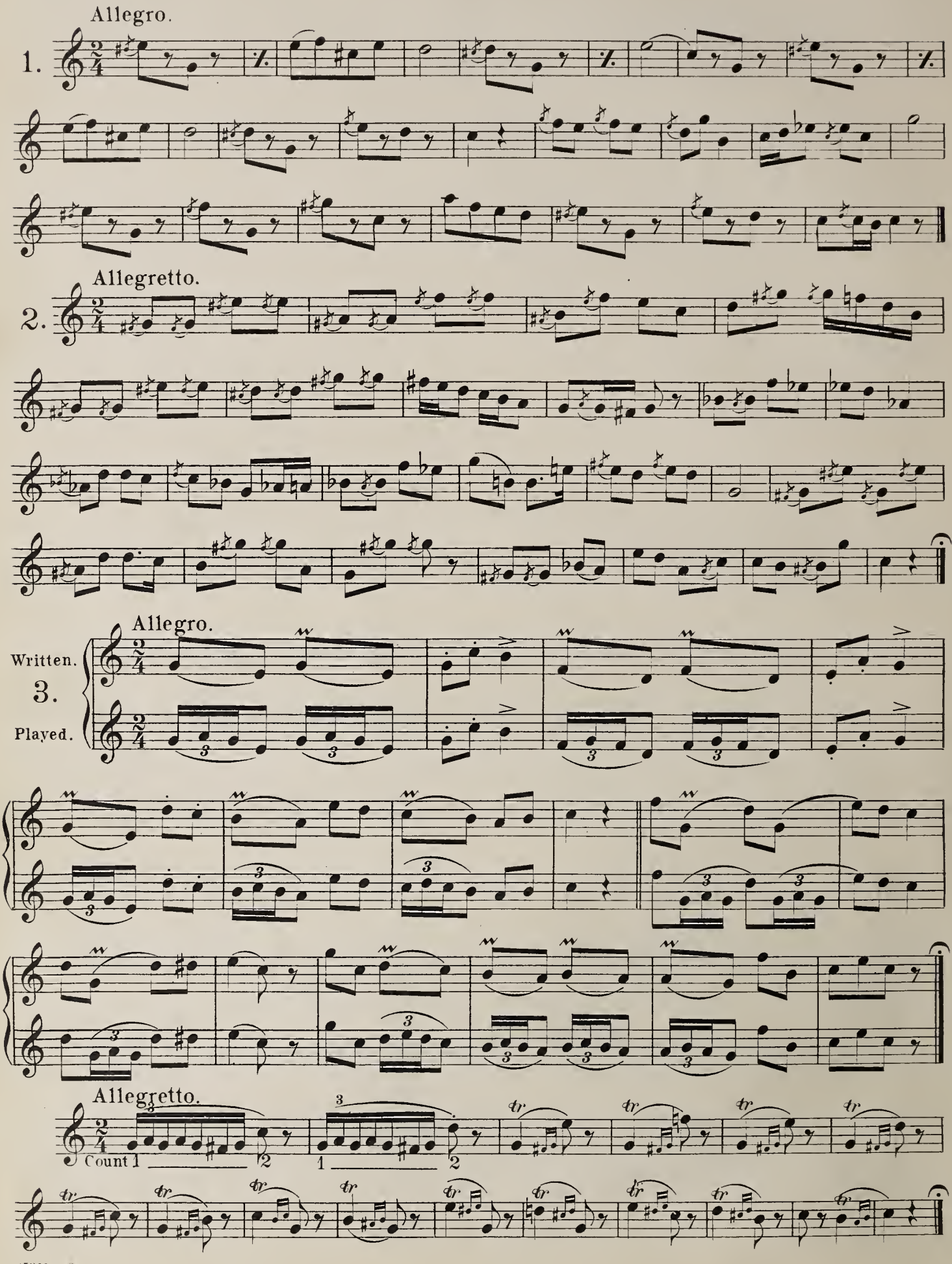
EXAMPLES.



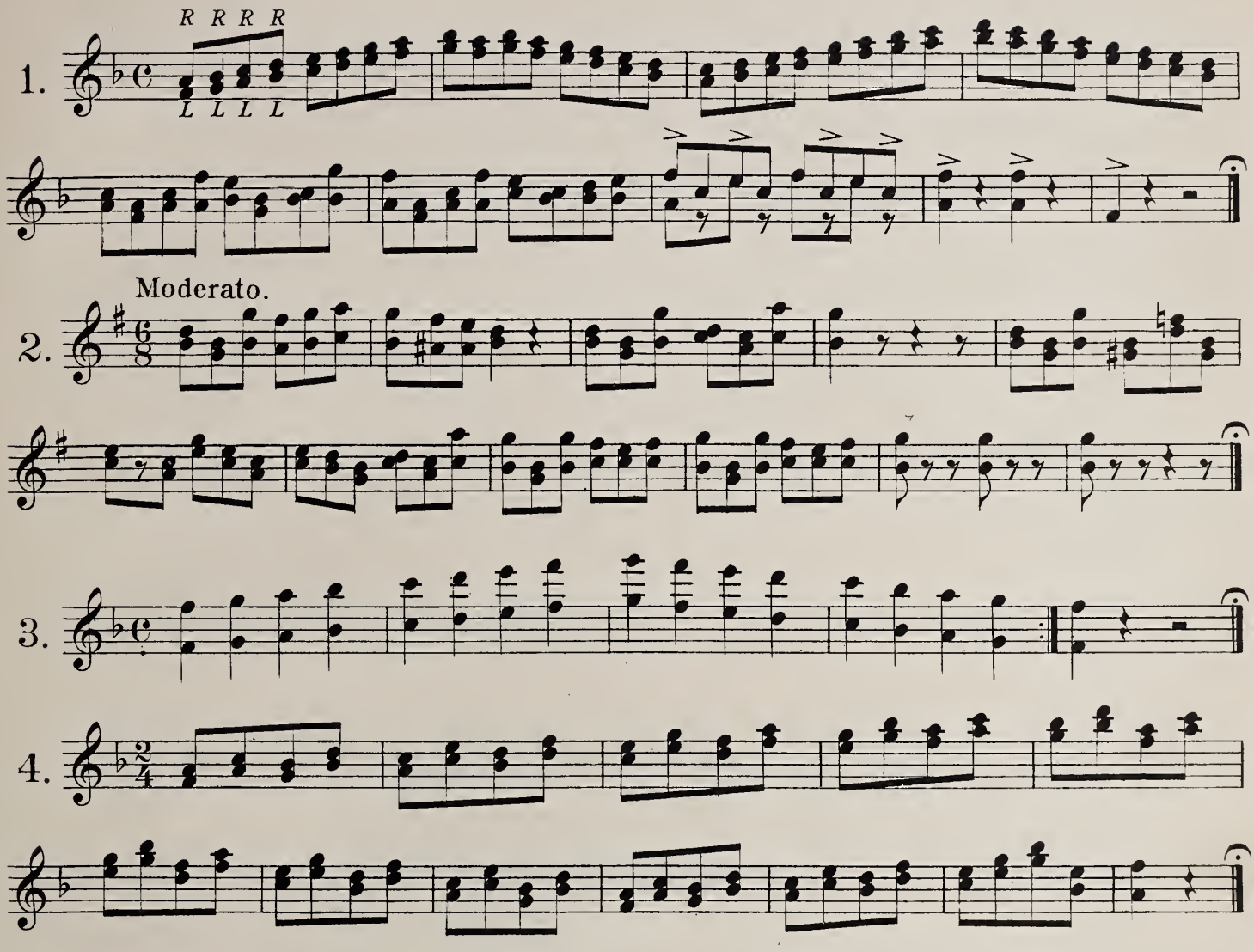
SCALE IN GRUPPETTI.

As may be understood from the above example, this form of gruppetto varies considerably with the tempo and its rendering depends largely upon the experience, taste and judgment of the performer.

Exercises on The Short Appoggiatura Mordente and Trill.



Double Notes.



Exercise On Diminished Chords.

Chromatic Scales.

Play Nos. 1. 2, 3 and 4. an octave higher than they are written if the instrument begins with F.

1.

2.

In triplets. ♩= 90 to 𝅗𝅥= 100.

3.

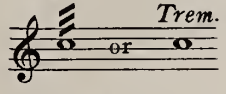
4.

5.

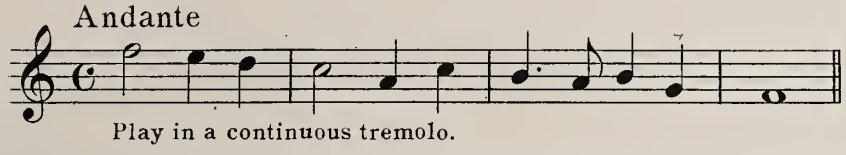
THE ROLL OR TREMOLO

The Roll or Tremolo is produced by a stroke rapidly alternating from hand to hand like the roll of the Tympani.

Its use is to prolong or sustain the tone whenever necessary. By its aid a slow melody may be efficiently rendered in a legato style. The power of stroke must be perfectly even with each hand and should not be attemped until the student has become familiar with the use of the hammers.

№ 4 of the elementary exercises is a good preliminary study of the tremolo. It is generally indicated either by 

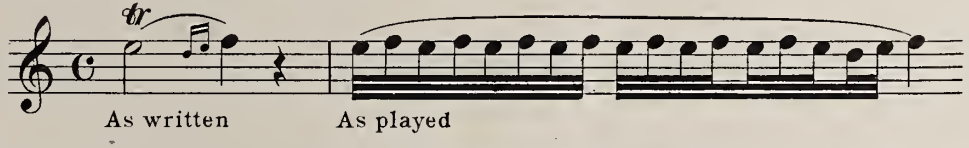
but if the player will realize that it is the only mode of tone sustaining he can apply it to any passage which requires prolonged tones.

Example 

The Tremolo should be practiced beginning with either hand, only increasing the rapidity of beat as it can be done with an even power of stroke.

THE TRILL

The Trill is executed with the same form of beat as the tremolo but on two different notes.

Example 

The proper execution, however of the trill is not a figure that can be indicated by any specific number of notes. It depends upon the artistic taste and experience of the performer.

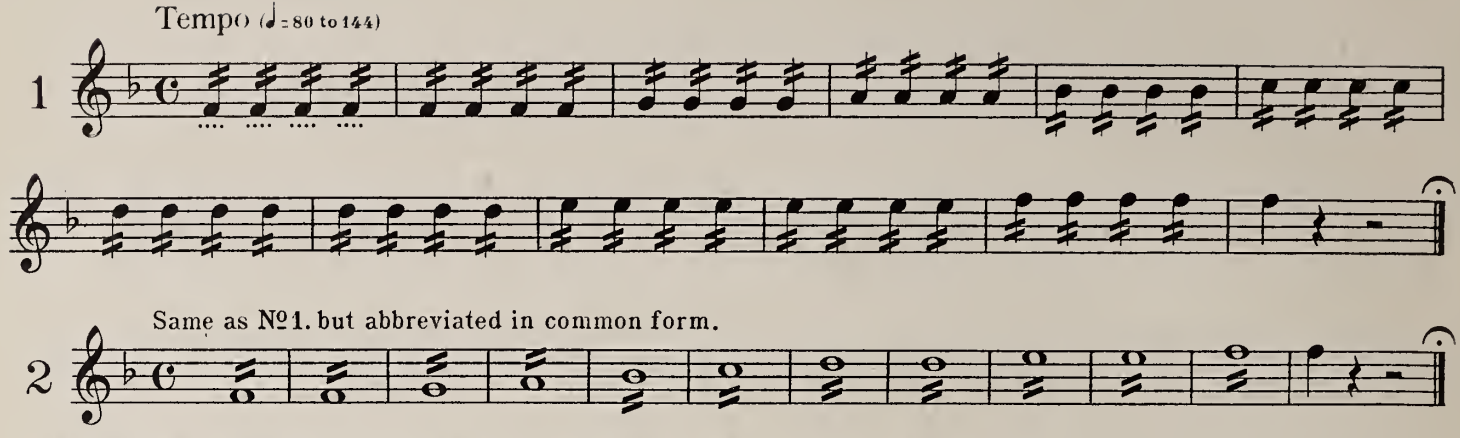
THE GLISSANDO

The Glissando is an ornamental flourish which is effected by gliding one hammer over the bars and making the finishing stroke with the other. In ascending *glide* with the right hammer and finish with the left. In descending *glide* with the left and finish with the right.

It is generally indicated by a line drawn from one note to the other.

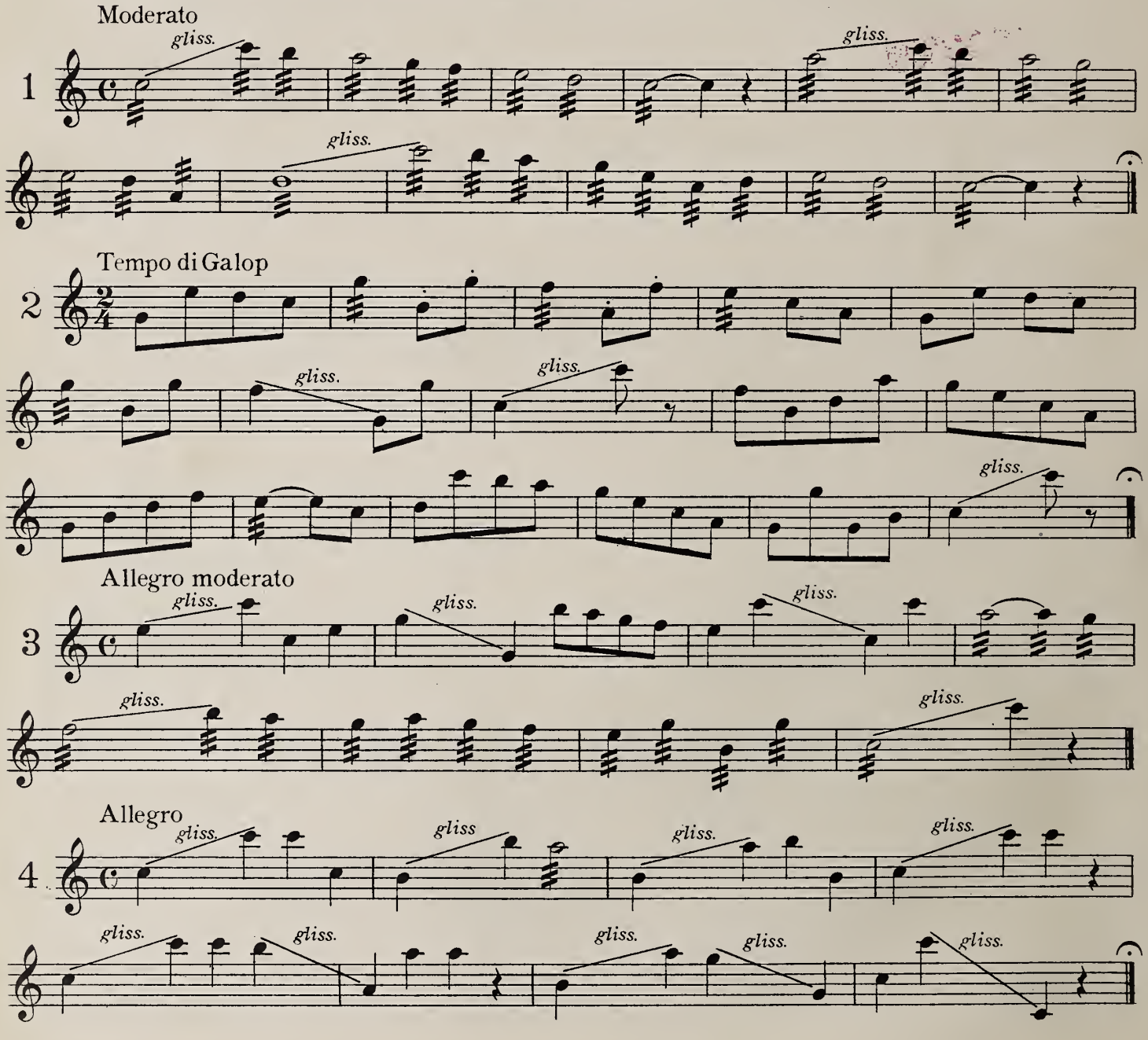
The player must make the glide in such a manner as to produce all the tones between the two principal notes and reach the finishing note at the proper time.

Exercises On The Tremolo



As there is nothing to be acquired but the proper stroke no further exercises are needed. After acquirement it can be applied to any form of slow melody.

Exercises On The Glissando And Tremolo Combined

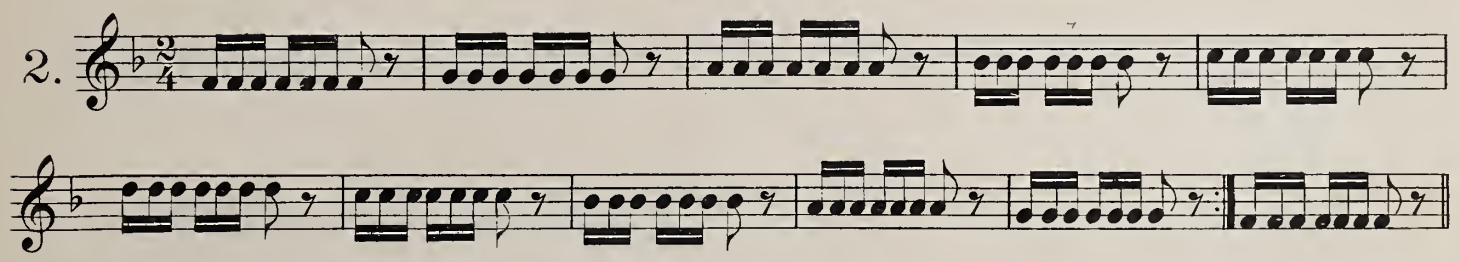


Exercises On Triplets.

1.

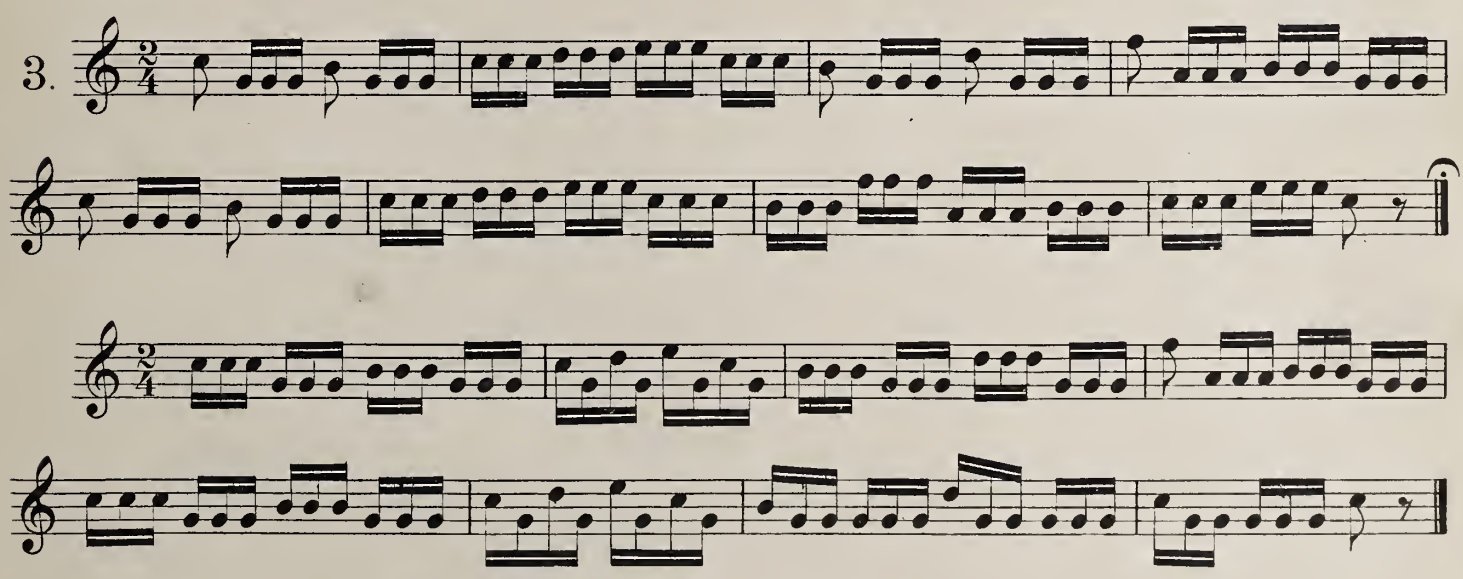
In the remaining exercises the triplet is to be understood without the use of the figure *3*.

2.

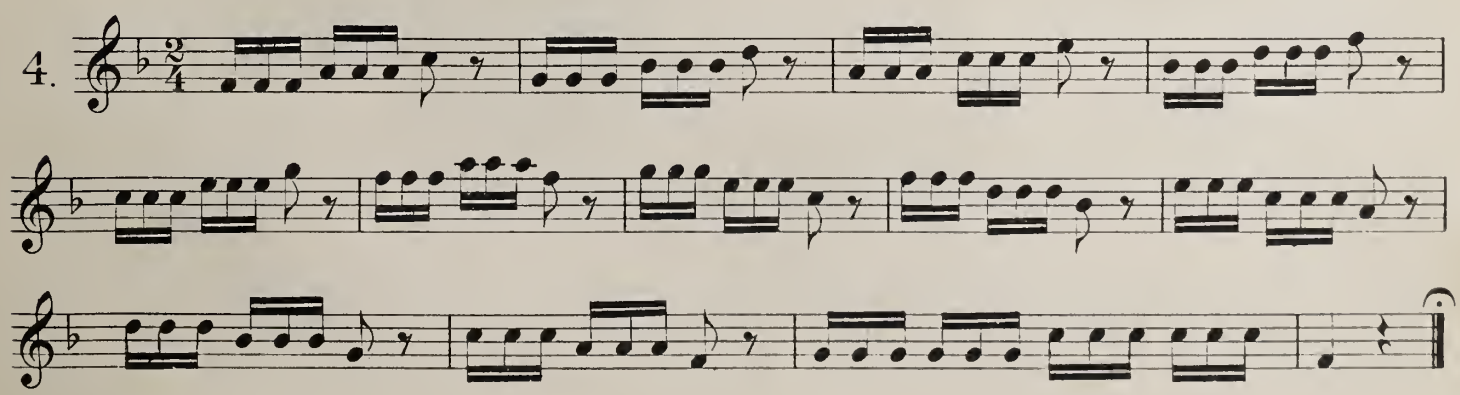


Triplets may be abbreviated as follows

3.

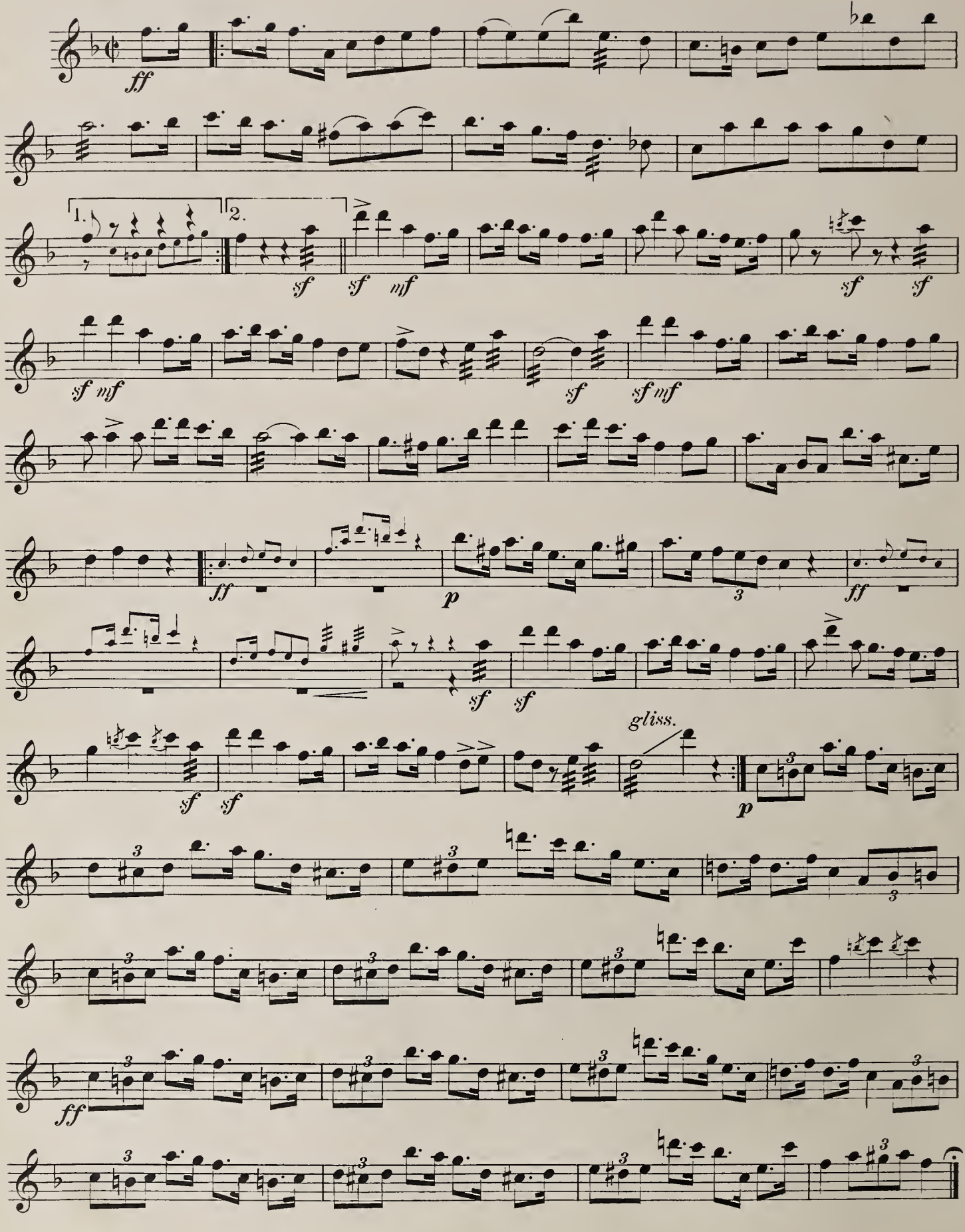


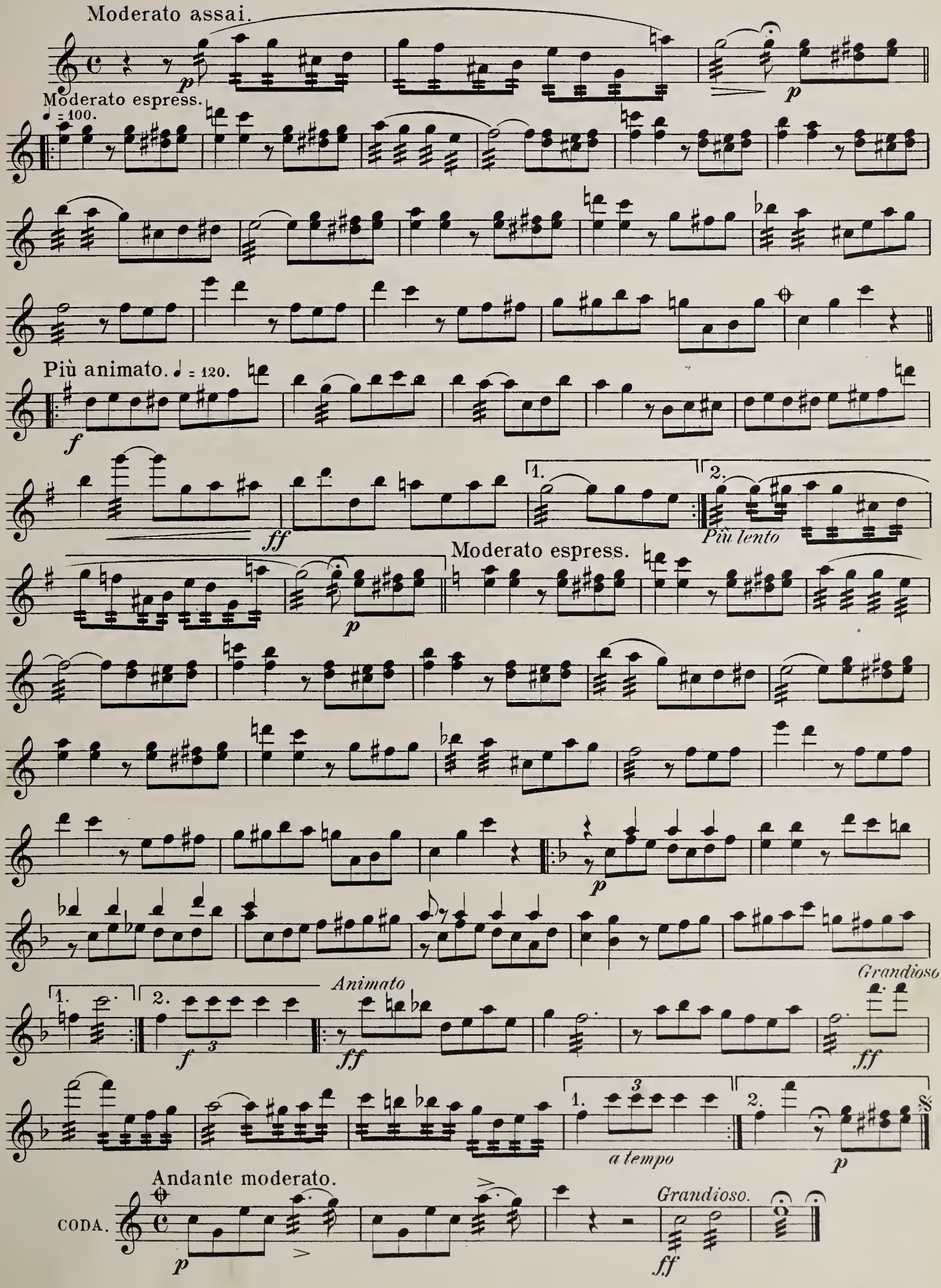
4.



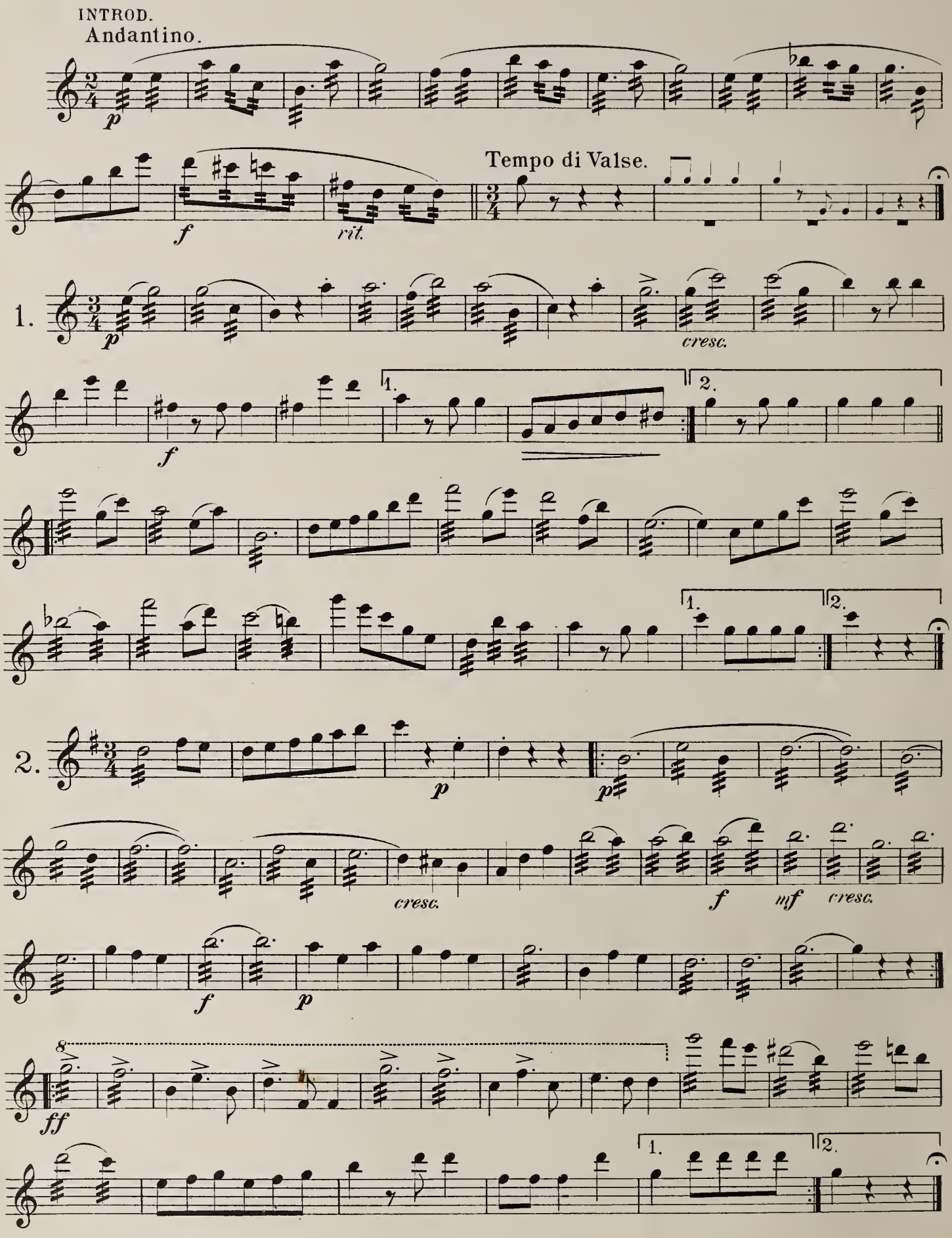
DEM GOLDEN WINGS

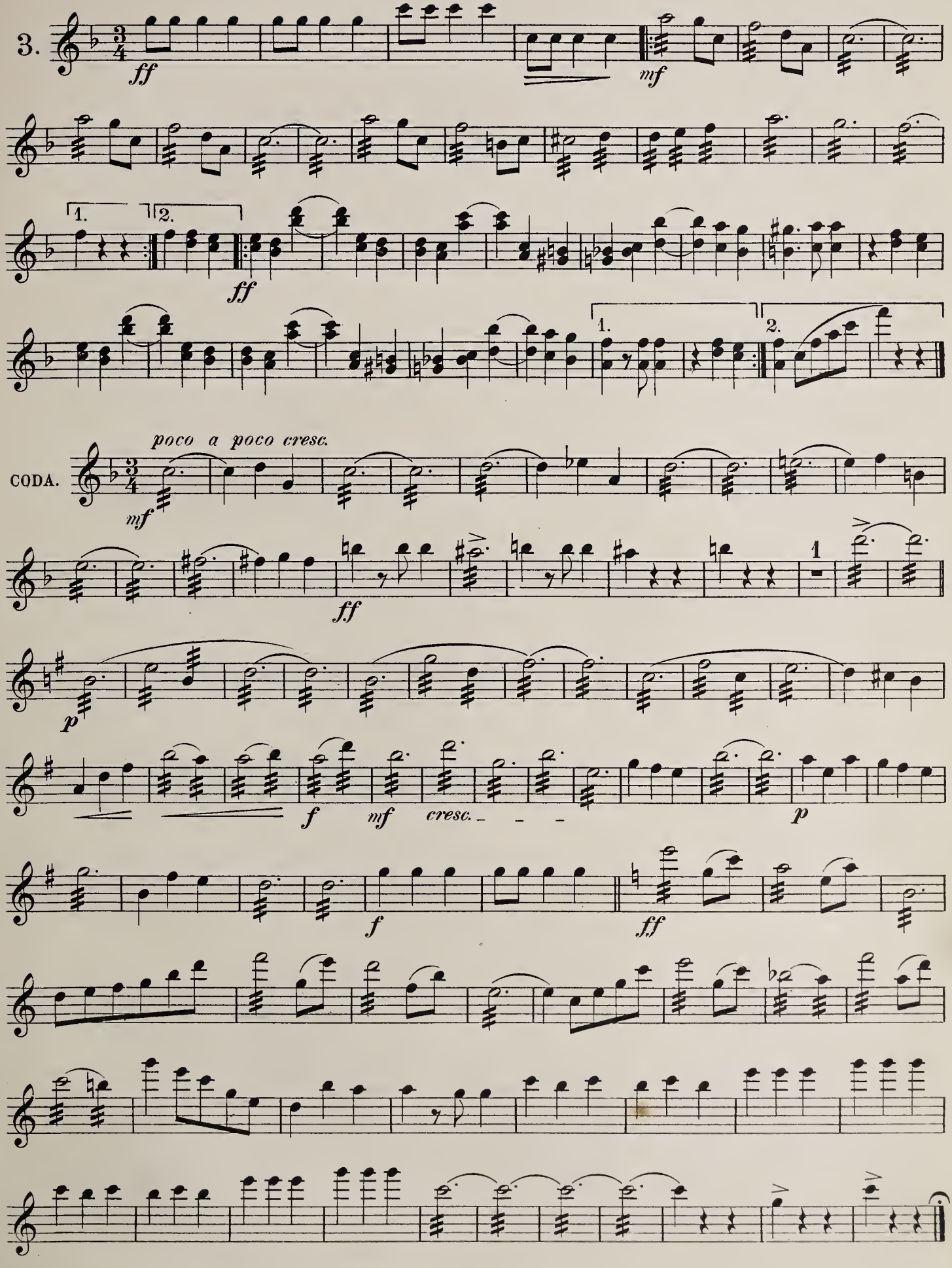
SCHOTTISCH.




Moderato assai.
p
Moderato espress.
♩ = 100.
p
Più animato. ♩ = 120.
f
ff
1.
2.
Più lento
Moderato espress.
p
p
1.
2.
f
3
Animato
ff
Grandioso
ff
1.
3
a tempo
2.
p
Andante moderato.
CODA.
p
Grandioso.
ff

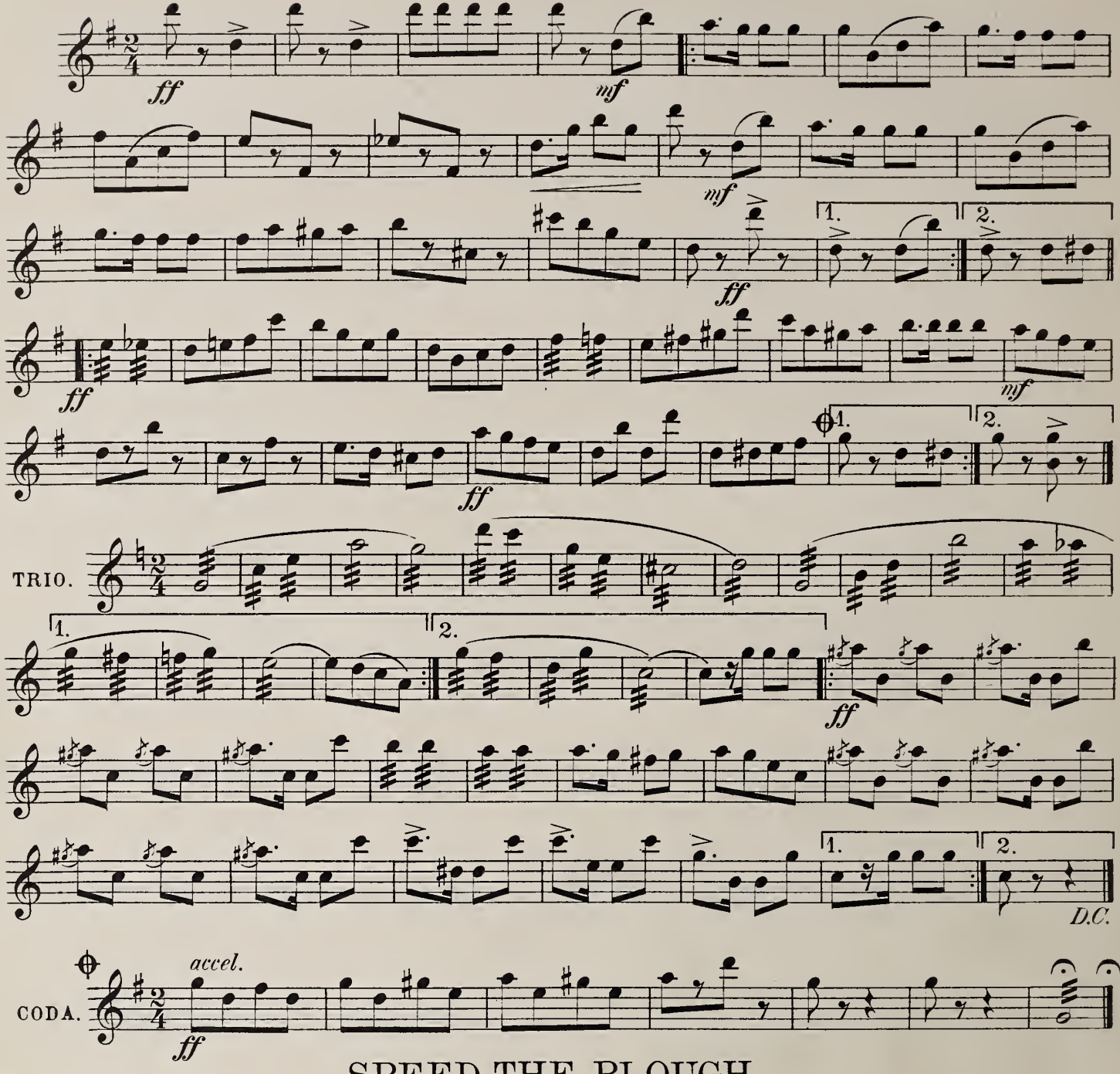
NYDIA WALTZ.



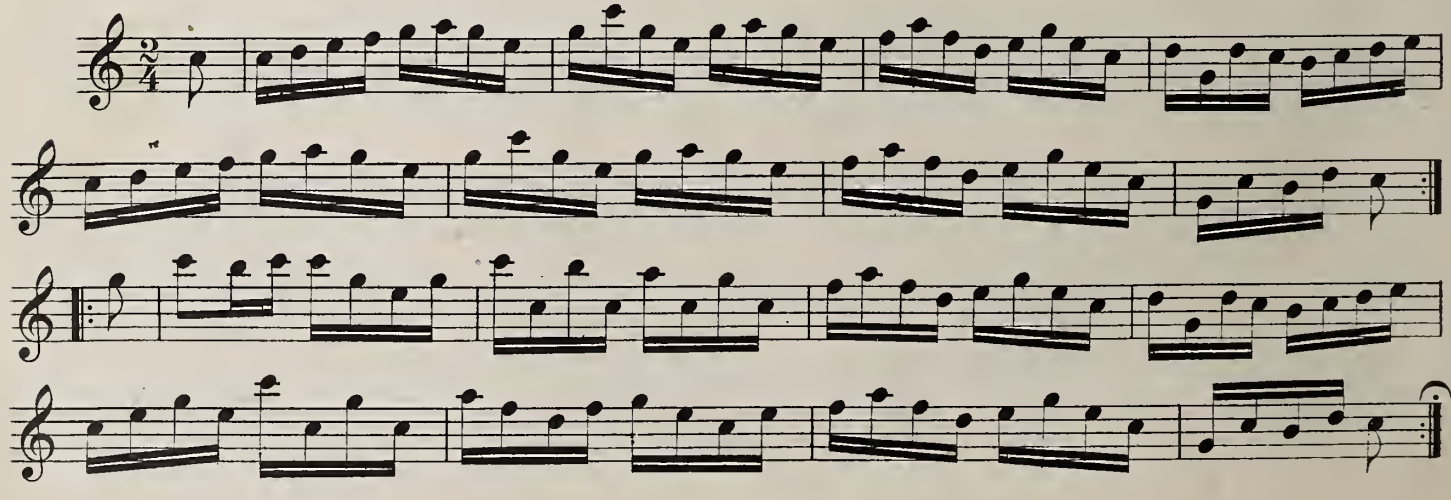

3.
ff
mf
1.
2.
ff
1.
2.
CODA.
poco a poco cresc.
mf
ff
1
p
f
mf
cresc.
p
f
ff

KING OF THE ROAD

GALOP.

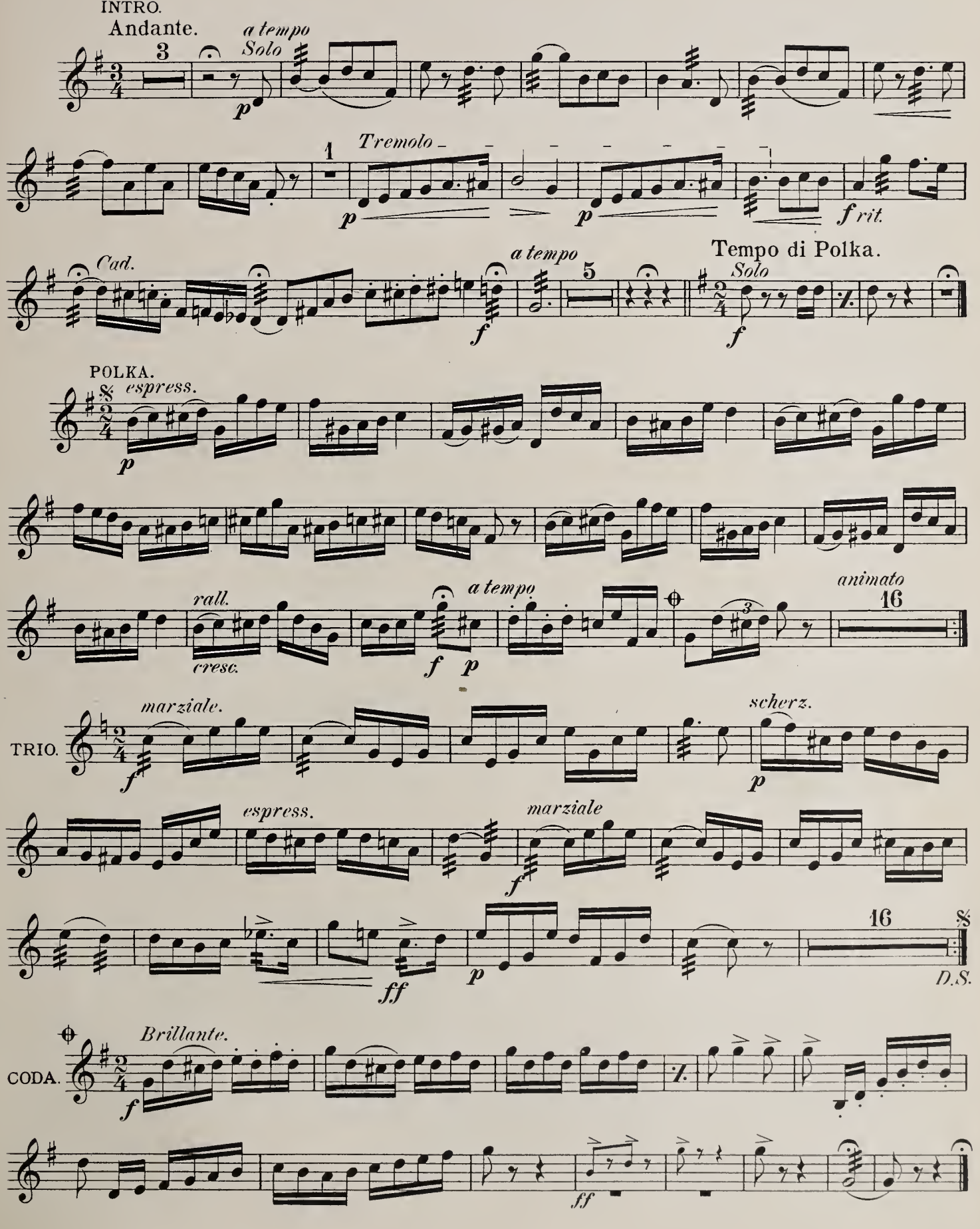


SPEED THE PLOUGH.



CALYPSO POLKA.

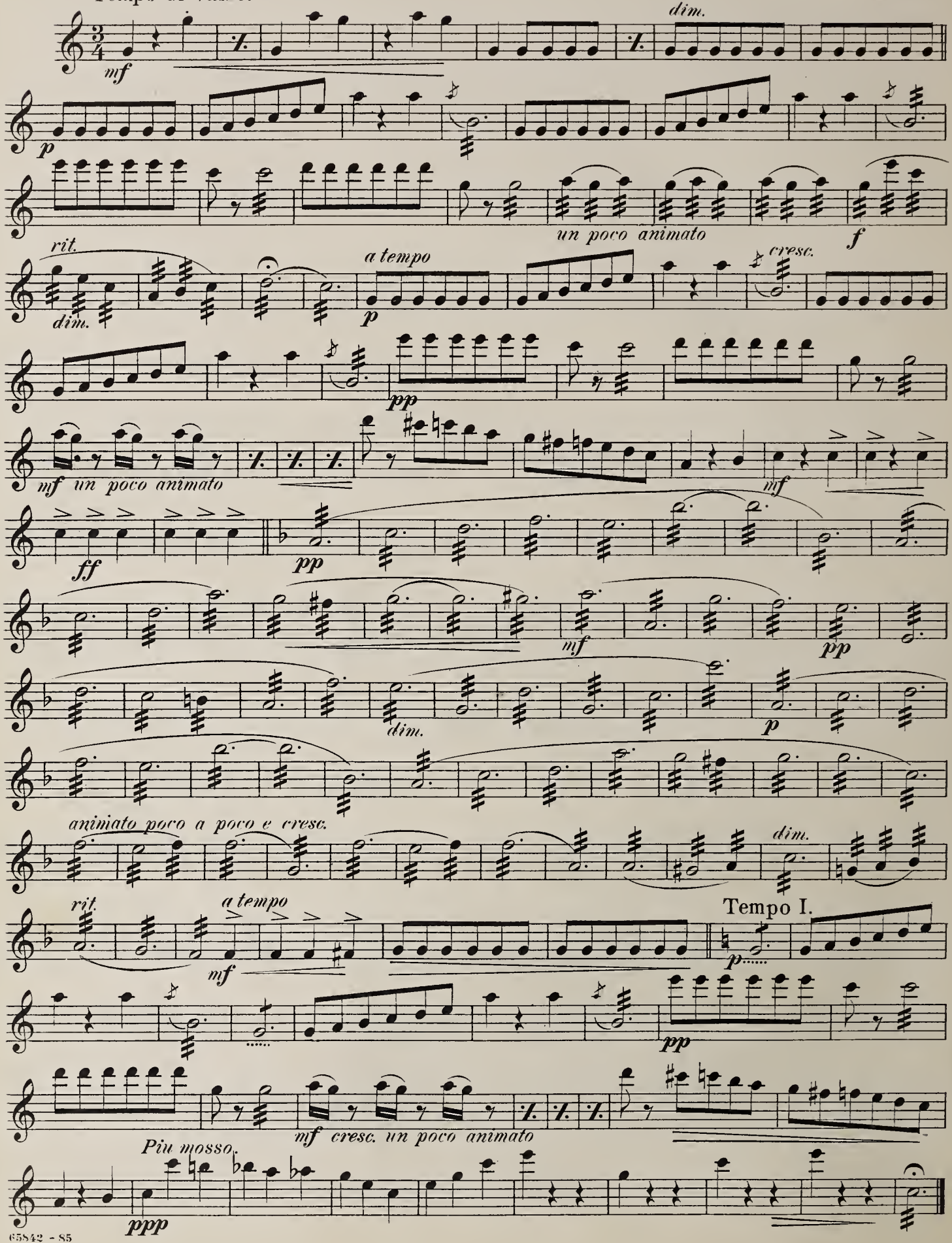
FOR CONCERT XYLOPHONE, C SCALE.



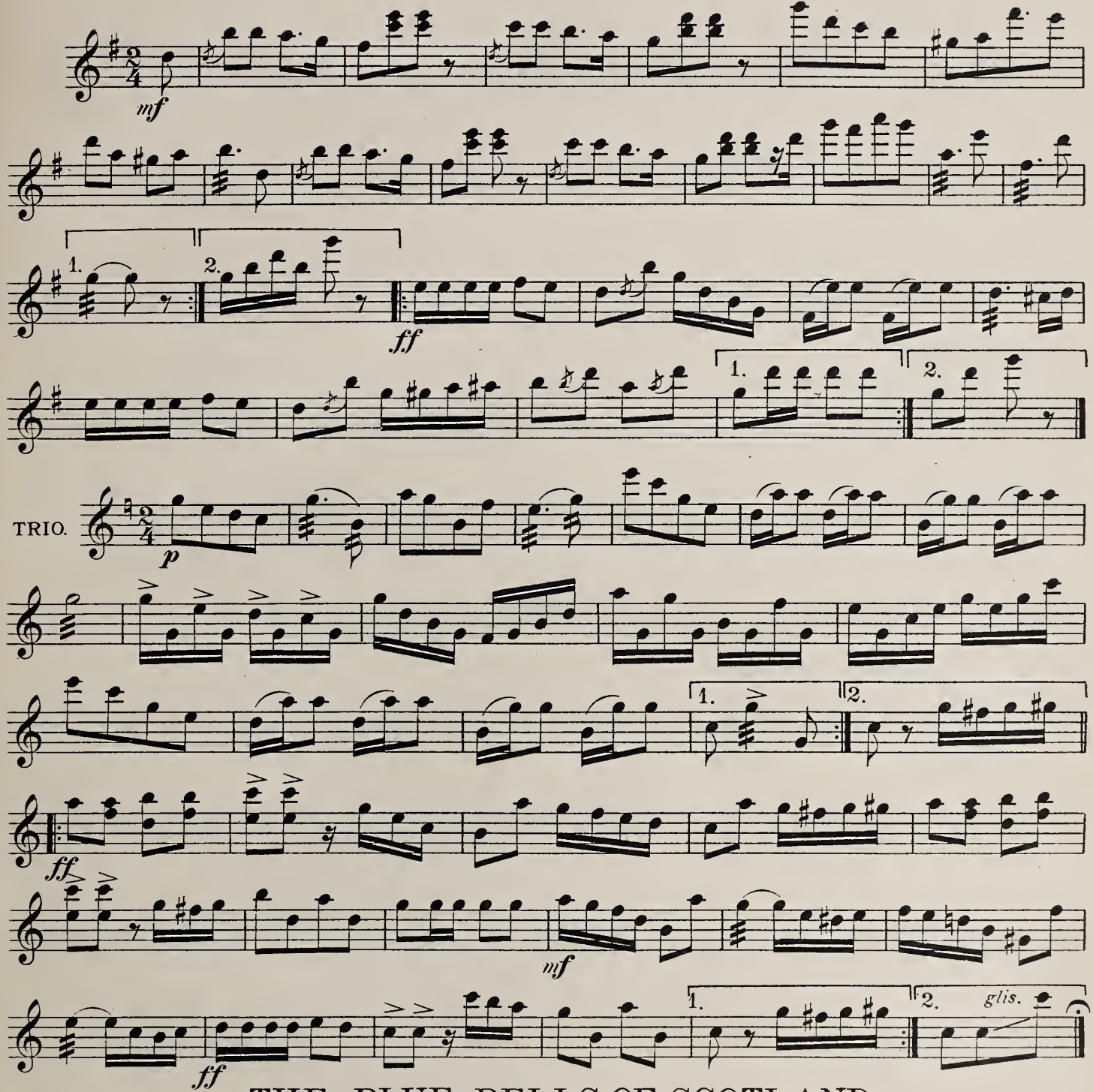
LOIN DU BAL.

FOR CONCERT XYLOPHONE, C SCALE.

E. GILLET.

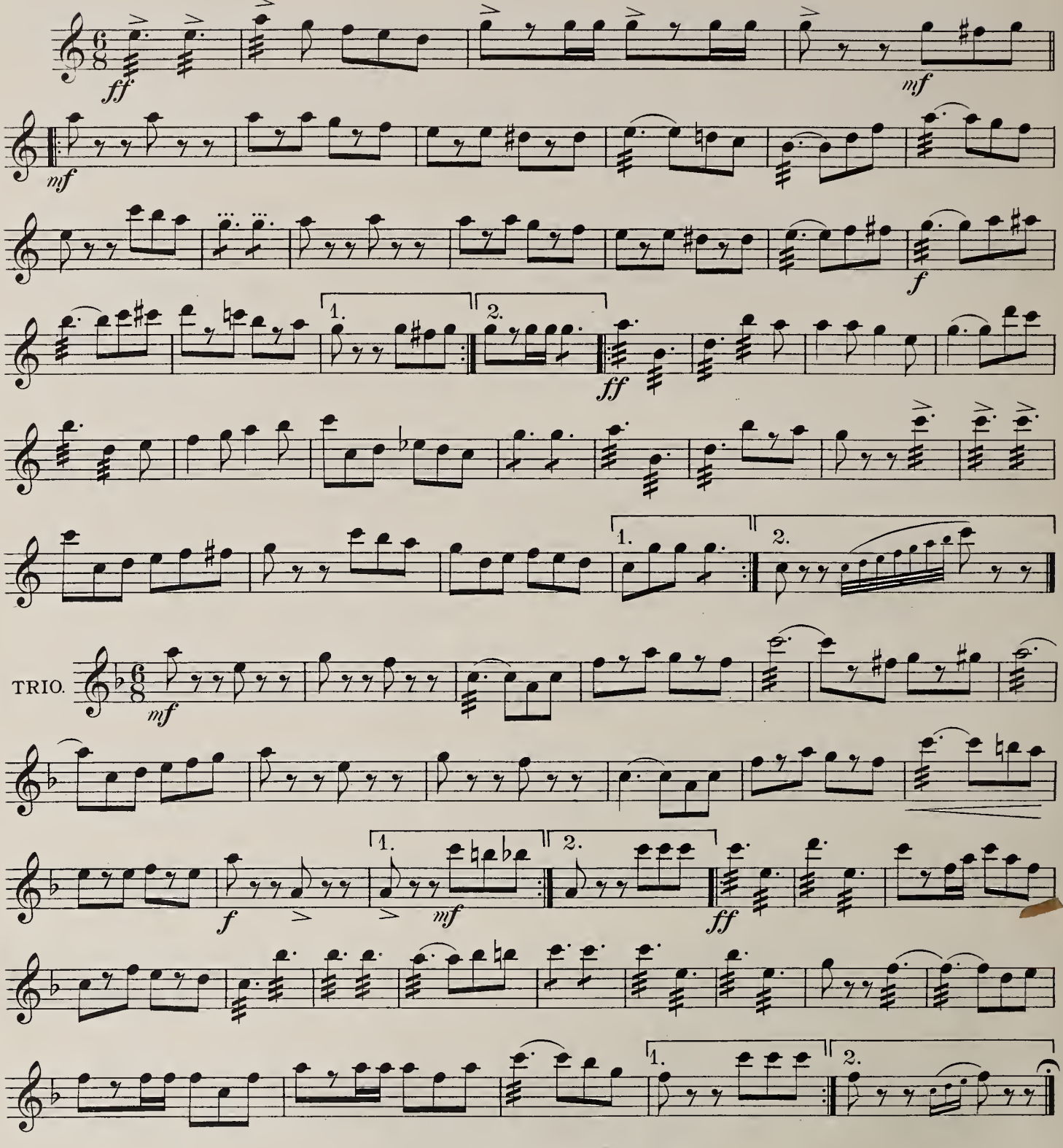


SOFTLY GLIDING POLKA.

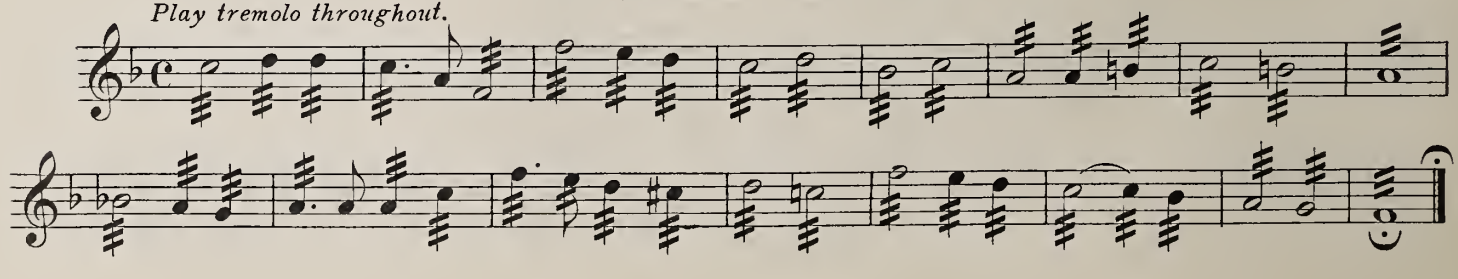


THE BLUE BELLS OF SCOTLAND.

THE FREE LANCE MARCH.

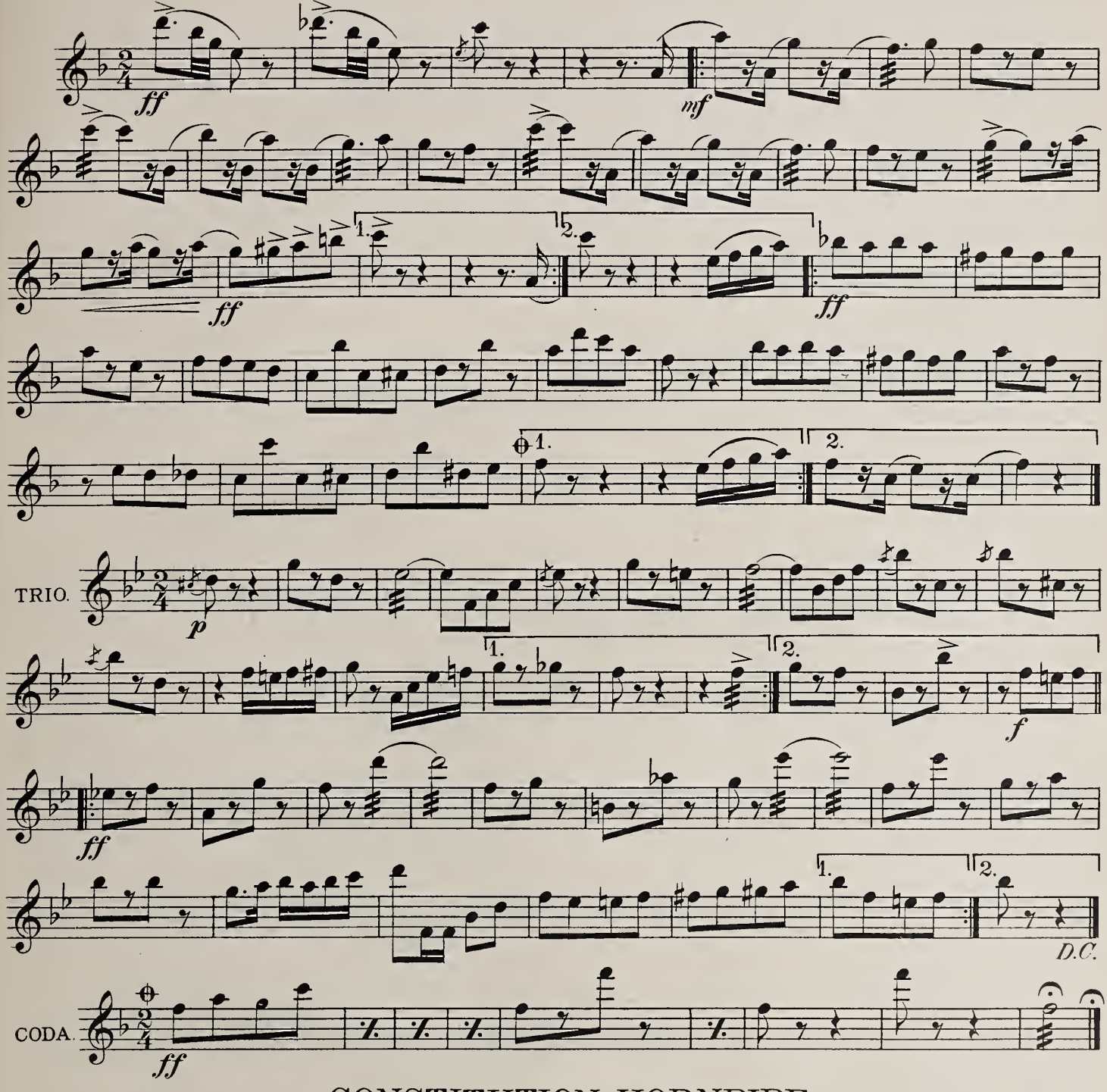


RUSSIAN HYMN.



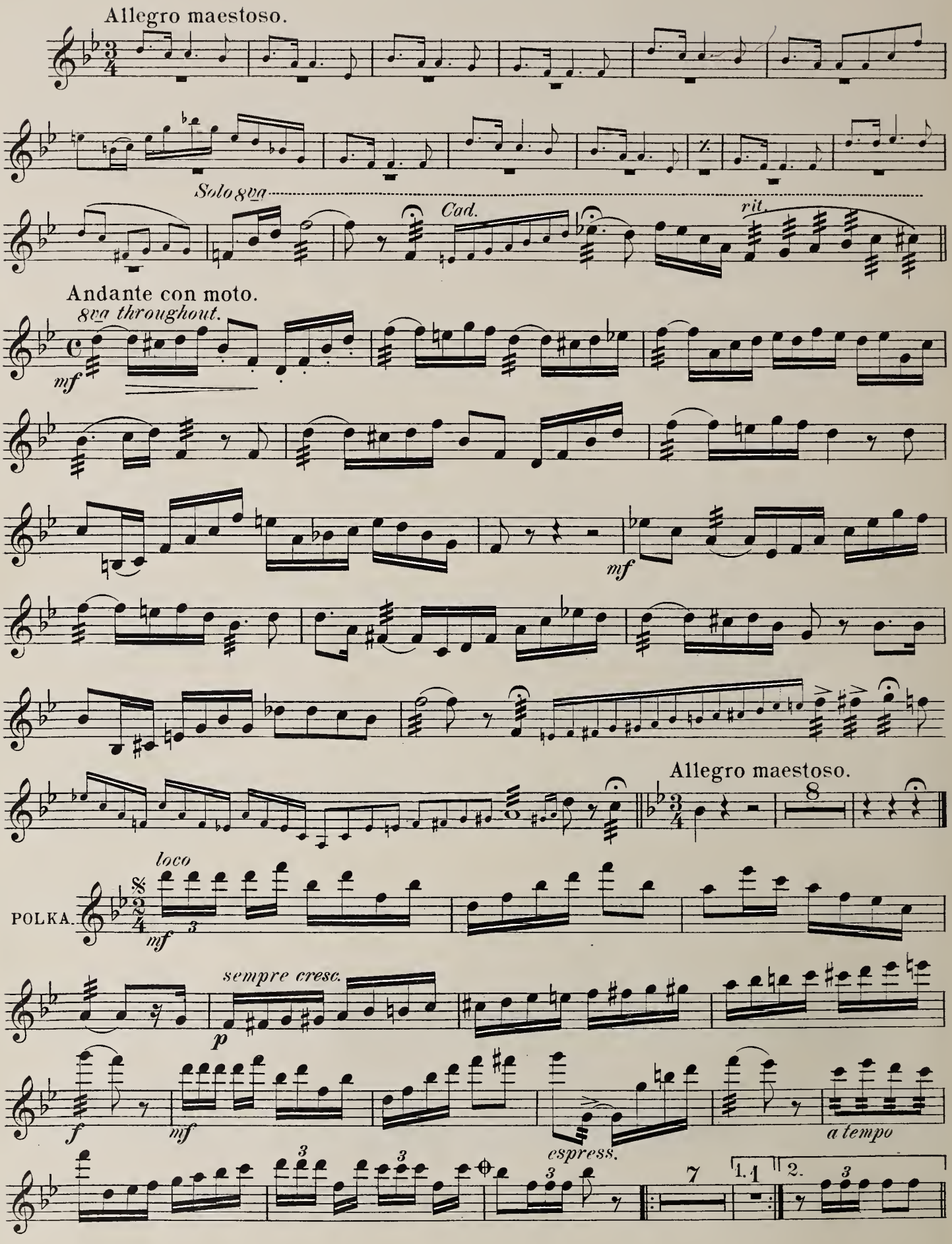
THE SILENT STEED

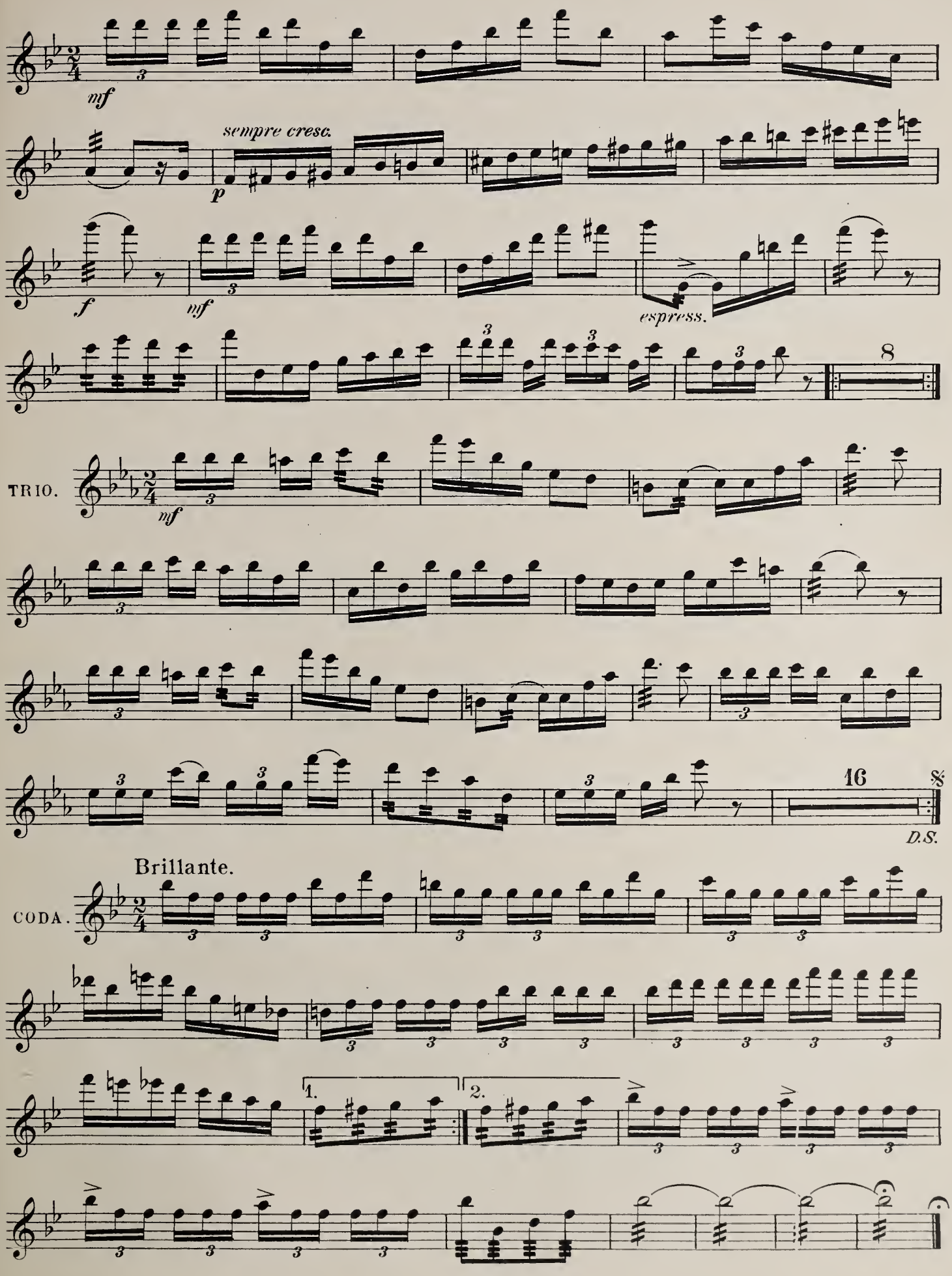
GALOP.



CONSTITUTION HORNPIPE.

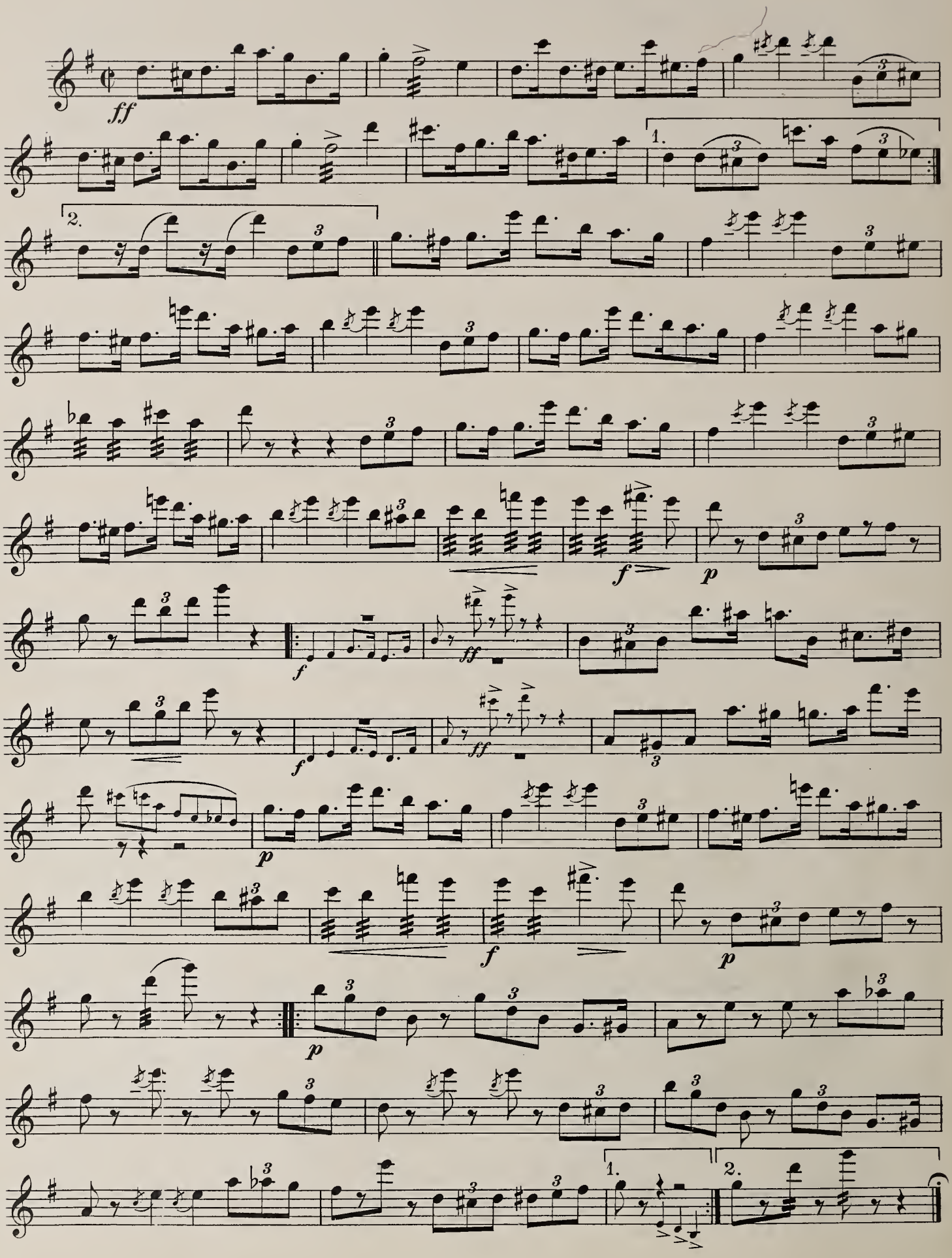
GREATER AMERICA.
FANTASIA POLKA.




mf
sempre cresc.
p
f
mf
espress.
8
TRIO.
mf
16
8
D.S.
Brillante.
CODA.
1.
2.

LIGHT AS A FEATHER.

SCHOTTISCH CAPRICE.



COMMON MUSICAL TERMS.

Accelerando, Accel.- Gradually increasing the velocity.
Adagio-A very slow degree of movement.
Ad Libitum, Ad Lib.-At the discretion of the performer.
Affettuoso-With mournful expression.
Agitato-Agitated, hurried, restless.
Allegretto-Light and cheerful but not so quick as Allegro.
Allegro-Quick, lively, but frequently modified by the addition of other words that change its expression, as;
Allegro Agitato-Quick, with anxiety and agitation.
Allegro Assai-Very quick.
Allegro Con Fuoco-Quick, with fire and animation.
Allegro Con Moto-Quick, with more than the usual degree of movement.
Andante-A movement in moderate time but flowing steadily, easily, and gracefully, This term is often modified as to time and style by the addition of other words, as;
Andante Con Moto- Moving easily, with motion or agitation; rather lively.
Andante Maestoso-Rather slowly and in majestic style.
Andante ma non Troppo-Slowly but not too much so.
Andantino-A little faster than Andante. This is a disputed term and in some old compositions it is used to indicate a movement *slower* than Andante.
Anima or Animato- With life and animation.
Assai-Very, extremely, in a high degree, as Allegro assai, very quick.
A Tempo-In time; a term used to denote that after some divia-tion or relaxation of the time, the performers must return to the original movement.
Ben-Well; such as Ben Marcato, Well marked.
Bravura, con-With spirit and boldness of execution.
Brillante-Brilliant.
Cantabile-In a melodious, singing and graceful style, full of expression.
Col or Colla-With the; as Colla Voce, with the voice.
Con-With; as Con Forza, with great force.
Con Amore-With tenderness and affection.
Con Anima or Con Animato-With Animation.
Con Brio-With life, spirit, brilliancy.
Con Fuoco-With fire and expression.
Con Spirito-With spirit, life, energy.
Delicato-Delicately, smoothly.
Dolce-Sweetly, softly, delicately.
Elegante-Elegant, graceful.
Espress, Espressivo or Espressione-With expression.
Facile-Light, easy.
Giocose-Humorously, sportively.
Gracioso-Graceful.
Grandioso-Grand, noble.
Grave-Slow, solemn.
Larghetto-Slow but not so slow as Largo.
Largo-A slow and solemn degree of movement.
Largo Assai-Very slow.
Legato-In a close, smooth, graceful manner.
Leggiero-Light, swift, delicate.
Lento-Slow.
Ma-But, as Andante ma non troppo, slow but not too much so.
Maestoso-Majestic, stately, dignified.
Marcato-Marked, accented, well pronounced.
Meno-Less; as Meno Mosso, less movement.
Meno Vivo-Not so fast.
Mezzo-In a middling degree or manner; as Mezzo Forte, rather loud.
Moderato-With a moderate degree of quickness.
Molto-Much, very much, a great deal.
Molto Allegro-Very quick.
Morendo-Gradually diminishing the tone and time.
Mosso-Movement, motion.
Moto-Motion, movement; as Con Moto, with motion rather quick.
Non-Not, no; as Non troppo, not too much.
Non tanto-Not so much, or not too much.
Piu-More; as Piu lento, More slowly.
Piu mosso-More motion.
Poco-Little.
Poco Piu Allegro-A little more Allegro.
Prestissimo- As fast as possible.
Presto-Quickly, rapidly.
Rallentando, Rall.-The time gradually slower.
Rit, Ritard, Ritardando-Same as Rallentando.
Scherzando-Playful, sportive, lively, merry.
Sempre-Always; as Sempre Accelerando, always faster.
Smorzando-Gradually dying away.
Sostenuto-Sustaining the tone.
Stringendo-Accelerating the movement.
Tempo Primo-In the original time.
Tutti-All the entire band or chorus; in a solo it indicates where the full band or orchestra is to come in.
Vivace-With animation.

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